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RITA BRONSON.

THE ACTORS' FUND OF AMERICA.

ANNUAL EXECUTIVE AND PUBLIC MEETINGS AT HOYT'S AND THE GARRICK THEATRES.

Official Reports, the Election, and Discussion of Important Questions—Louis Aldrich the New President—Addresses by A. M. Palmer, Joseph Jefferson and William Winter—The Proceedings in Detail.

The regular annual meeting of the Actors' Fund of America was held at Hoyt's Theatre last Tuesday morning, June 8, with a large representation of members despite untoward weather. President A. M. Palmer presided, and with him were seated on the stage: Louis Aldrich, Charles H. Hoyt, Frank G. Cotter, Frank W. Sanger, Antonio Pastor, Charles W. Couldock, W. J. Gilmore, William E. Sinn, F. F. Mackay, Augustus Pitou, and Adolph Bernard. The President called the meeting to order at 11 o'clock. Assistant Secretary Bernard read the minutes of the last annual meeting, which were approved. The Secretary then read the minutes of a special meeting of August 20, 1896, which also were approved. The Secretary's annual report followed, being read by the Assistant Secretary:

Secretary's Annual Report.

DISBURSEMENTS FROM JUNE 2, 1896, TO JUNE 8, 1897.

Total expenditure, as per requisition		$134,946.03
Paid for relief, burials, physician's expenses, medicines, care of and alterations in Actors' Fund plot, head-stones, etc.	$28,914.86	
Rent	1,800.00	
Salaries	3,672.00	
Auditing accounts	100.00	
Benefit expenses	310.31	
Printing	164.75	
Donation, Charity Organization Society	10.00	
Purchase of U. S. bonds	98,900.00	
General expenses, including repairs, telephone, gas, ice, postage, etc.	1,074.11	
Total		$134,946.03

RECEIPTS FROM JUNE 2, 1896, TO JUNE 8, 1897.

Balance from last account	$115.26	
Membership dues	1,224.00	
Unused appropriations	887.45	
Ten cent tax	692.45	
Interest	2,984.28	
Life memberships	250.00	
Donations	220.00	
Money returned	75.00	
Unused bond appropriation	37.05	
Trust funds	61.11	
Benefits	4,660.52	
Rebate on gas bills	30.00	
Benefits, Aldrich percentage plan	201.00	
Beaudet property sale	60,012.47	
Chanler property sale	51,073.11	
City license appropriation	13,570.24	
Total		$156,060.94
Paid to treasurer		155,961.78
Balance cash on hand June 2, 1897		$129.16

Upon motion the report as read was approved, and Treasurer Charles H. Hoyt then read his report:

Treasurer's Annual Report.

Balance cash on hand, June 1, 1896		$29,634.77
Interest on mortgages and money invested	$2,984.28	
Benefits, various times and places	4,861.52	
Ten cent tax	692.55	
Membership dues	1,220.00	
Life memberships	250.00	
Donations	225.00	
Money returned	60.00	
Unused appropriations	915.50	
Proceeds Beaudet mortgage	60,012.47	
Proceeds Chanler mortgage	51,073.11	
Balance Russell Trust Fund	61.11	
Rebate gas bill	30.00	
		142,391.54
		$171,026.31
Expenditures, June 1, 1896, to June 1, 1897	$36,046.03	
Expenditures, a/c bonds	98,900.00	
		134,946.03
Balance cash on hand		$36,080.28
Cash balance Bank of the Metropolis	$2,262.87	
Cash balance U. S. Trust Co.	1,544.20	
Cash balance Union Trust Co.	32,173.11	
		$36,080.28
Balance cash on hand	36,080.28	
Cash invested in bond and mortgage	40,000.00	
Cash invested U. S. bonds	98,900.00	
Cash invested Cemetery of Evergreens (estimated)	14,750.00	
Total assets		189,730.28

The above account agrees with the secretary's report. The cash on hand, $36,080.28, agrees with the amount as shown by the bank books.

In addition to the above assets of		$189,730.28
Should be added the sum of city appropriations	13,570.24	
And the balance in the hands of receiver for rents collected from Beaudet mortgage, some	5,800.00	19,370.24
	$209,100.52	$209,100.52

SYDNEY P. WAND, Auditor.

When Mr. Hoyt's statement had been approved the President announced that his report would be read at the meeting in the afternoon at the Garrick Theatre, and called for the report of the committee appointed at the last meeting on the subject of annuities for preferred memberships.

The Question of a Preferred Membership.

Louis Aldrich read the report of that committee, which follows:

MR. PRESIDENT: At our last annual meeting, in accordance with a vote of the members, you appointed a Committee of Three to take into consideration a plan for the institution of preferred membership in this Association, whereby actors, by paying a certain amount per year, might, when they arrive at a period of old age, have a small annuity which would guard them from poverty in their declining years. The chairman of the committee you appointed has been absent from the city nearly all the season in his professional work, and so has called no meeting of the committee, but about six weeks ago, finding no action was liable to be taken I took upon myself the duty of procuring opinions, statistics, and figures, as to what could be done in the matter, that I might be able to present a definite report at this meeting of the Association. I consulted three insurance companies, the first two with unsatisfactory results. Finally, the New York Life Insurance Company, whose reliability is of the best in the country, at my request placed the matter before their proper officials, and, after several long interviews, and quite a struggle with the figures of the actuaries of the company, I received a lot of proposals and rates, which, when boiled down, are pretty well embodied in a letter received by me on June 4, and which I will now present as portion of my report:

NEW YORK, June 3, 1897.

Louis Aldrich, Esq., Vice President Actors' Fund, New York City:

DEAR SIR: Resuming the thread of your recent conversation with this company's general agent, Mr. Charles W Wilder, I beg to report that I have been in consultation with the actuarial department of our company with a view to obtaining the figures you desire, but I find considerable difficulty in stating the exact amounts in view of the uncertainty as to the ages of the proposed annuitants. Assuming, however, that you have twenty persons whose average age is somewhat over fifty, and to whom you propose to pay an annuity of $365 per annum, payment deferred ten years, it would cost about $40,000.

I cannot emphasize too strongly the fact that this is merely a tentative proposition based upon hypothetical ages, against the accuracy of which we reserve all the company's rights. If the proposed annuitants are over this average age, the cost will be materially reduced. I may say in this connection that annuities have become within recent years in this country, and in France and England, a popular form of providing a competency during one's declining years. The steady depreciation of the interest-earning capacity of investments, and the general insecurity of business affairs within the last decade, are facts which have contributed in no small measure to the demand for guaranteed safeguards against the future provided by the old-line life companies.

Applying this idea specifically to the profession of which you are a member, it seems superfluous to say that no form of investment could more advantageously transform forethought and good-will into practical utilitarianism. Your profession is one in which sentimentality and generous impulse play so large a part as to preclude considerations of wise provision for the future. The annuity which we offer you bridges over the abyss of poverty thus involved and purchases support and practical helpfulness when the burdens of life find us without adequate preparation and strength. Yours truly,

W. C. VAN ANTWERP, Manager.

I respectfully place this, as a minority report, before the Actors' Fund of America, at this annual meeting of its members, that after consideration they may take whatever action they deem best in whole subject matter involved.

Mr. Aldrich moved that this report be laid upon the table, to be taken up later under the head of general business, and it was so ordered.

Report of the Nominating Committee.

Eugene Jepson, on behalf of the Nominating Committee, then read the following report of that body:

MAY 15, 1897.

At the meeting of the committee selected to nominate officers and trustees of the Actors' Fund of America for the ensuing year and to present their nominations for the approval of members of the Fund at the annual election to be held at Hoyt's Theatre on June 8, 1897, there were present Carl A. Haswin, Daniel Gilfeather, H. B. Bradley, Jacques Kruger, Eugene Jepson, E. L. Walton, J. Duke Murray, and George Morton. Adolph Bernard, Assistant Secretary of the Fund, called the meeting to order and appointed Carl A. Haswin temporary chairman. Mr. Haswin was confirmed as permanent Chairman, and Eugene Jepson was chosen Secretary.

A letter from A. M. Palmer to the Chairman of the Nominating Committee was read by the Chairman.

In this letter Mr. Palmer reiterated his already announced declination of a renomination for the Presidency, urging as a reason his inability to serve "our beloved organization" as he could wish, and not any loss of interest in the work. After carefully considering the different names suggested for the various officers and their ability and willingness to serve, your committee unanimously approved the following ticket, which they respectfully offer for your consideration:

President, LOUIS ALDRICH.
First Vice-President, FRANK W. SANGER.
Second Vice-President, EDWIN KNOWLES.
Secretary, DANIEL FROHMAN.
Treasurer, CHARLES H. HOYT.

Trustees:

A. M. PALMER,	ANTONIO PASTOR,
J. W. SHANNON,	CHARLES FROHMAN,
WILLIAM E. SINN,	ANDREW A. MCCORMICK,
T. HENRY FRENCH,	AUGUSTUS PITOU.

The committee then adjourned subject to call from the chairman.

The President appointed as judge of election, Mark Price, and as tellers, Joseph Wilkes, F. C. Wellers, Henry Simon, and Walter C. Jordan.

Mr. Jepson moved that the Assistant Secretary be instructed to cast a single ballot for the office of the President, that ballot to bear the name of Louis Aldrich. The motion was seconded, but President Palmer said: "I doubt, gentlemen, whether that is in order. We have hard and fast rules as to the manner of conducting the election, and the rules absolutely prescribe that the tellers must collect the votes, and they must all be voted for on one ballot."

Charles Craig said: "I think we established a precedent, notably in the case of the Treasurer, and also, I believe, of the Secretary, where the Assistant Secretary was instructed to cast a single ballot."

After some discussion, Mr. Jepson's motion was laid on the table, ballots were collected and the polls were declared closed.

A Question Resumed.

The question of a preferred membership was resumed while the ballots were being counted. William Davidge asked who was appointed chairman of the committee which had this matter under consideration, and was told that Stuart Robson was the chairman. The following discussion then took place:

MR. DAVIDGE: Was he a qualified member at the time he was appointed?

MR. CRAIG: I am pretty positive, in fact, I am almost sure, Mr. Robson was at the time, because he was admitted into the Fund, I think, a couple of months before.

THE PRESIDENT: I don't know that that has any pertinence to this inquiry. We are now discussing the reports submitted and not the legality of the committee.

MR. COTTER: The report has been presented as a minority report.

THE PRESIDENT: That question is closed. Mr. Aldrich, have you come to any conclusion or have you any recommendation to offer?

MR. ALDRICH: It is almost impossible for one man to arrive at a conclusion on so important a subject. As I said in my report, this was only attended to some six weeks ago, and the mass of figures we have gone through, and the various arguments, are something I am not prepared to go through here. It is a matter for actuaries, and they themselves say they are a little puzzled. They don't know the age of the annuitants; the provisions are for a very large amount to be paid in; there is $40,000 to be paid in on the supposition that there are twenty annuitants, and by said annuitants paying in a sum of money aggregating at least half of the gross amount, which would be $2,000 for each person, you see it is rather a different scheme from the one proposed; $20 a year would not cover that, at least $100 a year would be necessary, and in ten years the proposed annuitant would have paid in $1,000. Of course, if the annuitant lived three years after it began he would get $1,000 back, and if he lived five, or ten, or twenty years it would be a large sum, and they say that actors and clergymen live to a very old age, and therefore they would not reduce the rate. Now, I am not prepared to come here on this stage and labor with figures, it would take me quite a while to explain it; I simply submit that as a hasty report. I confess that it is a matter that would have to be thought over very carefully if something is done. It is for the Association to say if they desire to do anything more, and not for me.

MR. MACKAY: In order that the matter may be properly taken up, I move that the minority report be taken up for consideration.

This motion was seconded and adopted, and the following discussion ensued:

MR. PICKERING: I move that the report of that committee be received with thanks, and that the committee be continued to report at some future date to this Fund.

THE PRESIDENT: I think you are confusing things. As a gentleman remarks, there has been no report actually made. A simple letter of information has been placed before you, but the committee has made no report, and certainly has made no recommendation. If you desire to continue the subject further, the proper motion, I think, would be to receive this report, and to direct that the committee be continued to consider it for another year. But no report is going to amount to anything in connection with the preferred membership that does not in some way have in it a feature which makes a preferred membership a charitable preferred membership. We have had this same thing before. We can go as individuals to life insurance companies and make this proposition, but what we want, if we are ever going to have anything as a preferred membership, is something by which our charitable fund can contribute toward a preferred membership, because nobody would ever be able to pay; nobody that would be likely to subscribe for a preferred membership would ever be able to meet the requirements of this company, because if he were able he would not be under a necessity for coming to us for preferred membership. Therefore the report of the committee does not cover anything. It is merely a letter from a life insurance man to get business out of the Actors' Fund. I should myself suggest that the subject, if you desire to continue it any further, might be continued for another year. We are evidently not in possession of information enough to intelligently discuss it.

MR. HOYT: It seems to me that now is a good time to settle this question instead of continuing it for another year. Personally, I don't believe that under our charter we have any right to start an insurance company; and in the next place, even if we had, I don't think this charity was organized for purposes of making money or of benefiting any special preferred class of people. I understand that it is a great big, broad charity, that what we do is for charity, for love of our fellow-men, and it seems to me we had better continue in that line and not go speculating and monkeying with outside business. I therefore move that the whole matter be indefinitely postponed.

MR. COTTER: I rise to second that motion, and move that the committee be discharged.

MR. ALDRICH: I heartily agree with what the President has said, but unwittingly he has not exactly stated the purpose of the matter. I confess that $2,000 from each person to be paid in annual payments would be rather a large sum, but that was not the idea. It was that they should pay a much smaller sum, and that the Fund should assist the provident in their provision for old age, to make provision for the future instead of making every old person absolutely a charity patient. I still think that the word charity to some people, who are provident and do something for this Fund and their fellow-men, is a little repugnant. I am not going to vote to indefinitely postpone, for my idea was to do something for those who are provident and yet have not sufficient means to go individually into an insurance company, and who would be assisted by this Fund by at least half the amount they paid in. And while I am perfectly willing this should be nothing but a broad charity, I still think there are some people who, recognizing that actors are like old horses turned out in the fields to die, recognize, too, that they ought to have some help.

MR. COLLINS: I believe you have moneys invested in several ways, in lands and so forth, but that is an investment by the society for the benefit of the society, and it seems to me this is a very good investment. Some time ago I read in THE MIRROR as a fact that you had $400 being paid weekly to members of our profession who are simply too old to work, and who are to continue to receive that money until they die. Now, if you can establish something of this sort to enable those who are living and working and willing to put by $100 a year—some of us belong to various lodges and institutions, I myself am provided against sickness, I have long wished to try to purchase an annuity or something of the sort, I cannot do it, it is almost as much as I can do to keep out of the debt in the Summer, with the small salaries we receive at the present time—it seems to me if you could insure the actor now, you would keep him from coming on your Fund when he is an old man and would also enable him to keep that independent spirit to know that he is getting what he has paid for and is not a pauper.

THE PRESIDENT: There is no manner of doubt that there is something in this idea of a preferred membership. The only question is—and this is the question that has confronted us for years, because it is not a new subject: we have discussed it for years—the only question is as to whether it is practical. I had hoped from what I had seen in the public prints that Mr. Aldrich had found a practical scheme, and I had hoped that when we appointed that committee such a scheme would be found, because, for myself, I agree heartily with what the gentleman has said. I think it is just as much a part of the charitable work of this Fund to try to help those who are willing to help themselves, as it is to help a lot of people who never help themselves. Having had something to do with the foundation of this Fund, I know that that was what we had in our mind when we started, and while I do not wish from this place in any way to oppose the opinion of any of the gentlemen upon the stage, I do hope that that motion to lay the subject on the table will not prevail. I would like to see it further discussed. I should like to see it further investigated, and surely no harm can be done by further investigation. It may be that we shall find somebody who can devise a scheme whereby the Actors' Fund may be able to help those who are willing to help themselves. We have, as you will see by my report this afternoon, a lot of old people living at St. Johnsland. These people are costing us $250 a year. Why may not some future candidate for St. Johnsland, to-day well and hearty and strong, give to the Actors' Fund a little more money than he does give, three times, ten times as much money, so that when his time comes to go to St. Johnsland there will be somebody besides the Actors' Fund to pay him his $250? I have taken the liberty of discussing this thing, although I have no right to do so as your presiding officer, because I have a feeling in regard to it. If there is no further discussion, I will put the question.

MR. SANGER: It seems that Mr. Aldrich, our Vice-President, has taken considerable trouble to get at the matter of what could be done in the form of annuities. Under the present condition of the Actors' Fund we can only take care of the sick and bury the dead, and it is the members of the Fund who are alive and well at present who support it to a great extent by the service of benefits and paying their dues. We all heartily agree that something ought to be done for the person or the member of that Fund who saves his money, and later on, when he becomes poor and old and sick, he could derive some benefit from it. While I don't know how you could work the matter out, I would suggest that possibly a scheme something in this line might be successful. If a preferred membership were made, taking the age of fifty or fifty-five, and the figures from an actuary of an insurance company, a person who should pay in $50 a year or $100 up to the age of fifty or fifty-five would have paid into this Fund $800 or $1,000. If the Fund put a like amount to that and paid an annuity the same as an insurance company would for the $2,000, that would look on the face of it as if the Actors' Fund had given this person $1,000. Not so; the interest on the money he paid in would amount to nearly half the amount the Actors' Fund would give. So that we are readily encouraging them to save, and hoarding their interest for them, and paying them, say, $500 from the Actors' Fund. And what would be a greater charity than that?

MILTON NOBLES: It appears to me that I could cover this matter in a small way by adding an amendment to the motion to this effect, that the committee be discharged with thanks, and the Board of Trustees be empowered in their discretion to take up this subject and to appoint a new committee.

THE PRESIDENT: If the gentleman will allow me, that motion strictly is out of order. The first disposition we must make of the motion is to lay it on the table. After that motion has been acted on, any other motion will be in order. The question is upon Mr. Hoyt's motion, which is, that the subject we have been discussing be indefinitely postponed.

Mr. Hoyt's motion was rejected, and Mr. Nobles moved that the committee be discharged with thanks, and that the incoming Board of Trustees be empowered to appoint, not necessarily from their own membership, but either from their own membership or from the order at large, a committee to continue the investigation of this subject and its possibilities, and to report at the next annual meeting. This motion was seconded and adopted.

The Election.

A motion that badges should be provided for Fund members was lost, and the President called for a report from the judge of election, Mark Price, who said: "The total number of votes cast was 112. The ticket as placed in nomination received 104 votes. The remaining eight were scattered."

THE PRESIDENT: "A motion to adjourn is now in order, but before we adjourn I will state that a meeting will be held at the Garrick Theatre at 3 o'clock this afternoon. For Mr. Price I announce that Louis Aldrich is elected President; Frank W. Sanger, First Vice-President; Edwin Knowles, Second Vice-President, and Daniel Frohman and Charles H. Hoyt are re-elected Secretary and Treasurer."

MR. ALDRICH: "A. M. Palmer has been elected Trustee for two years."

THE PRESIDENT: "The other Trustees elected are: Antonio Pastor, J. W. Shannon, Charles Frohman, William E. Sinn, T. Henry French, Augustus Pitou, and Andrew A. McCormick."

MR. ALDRICH: "I move a vote of thanks to Hoyt and McKee for their kindness. At great trouble and expense each year they light up this theatre and set the stage and take a great deal of pains, and the least we can do is to thank them heartily."

This motion was adopted.

MR. CRAIG: "I don't know that I'm in order but I am conscious that there are a number of people here to-day that possibly won't attend the 3 o'clock meeting. At that meeting I don't know what action will be taken. But I would say to the ladies and gentlemen present that our retiring officer, A. M. Palmer, has worked upward of fifteen years in such a manner that he has commanded the respect and good-will of us all. I know you will allow me to dispense with formality in this matter, and I ask you, ladies and gentlemen, that in acknowledgment of your appreciation of his services for you, you tender him a rising vote of thanks."

MR. PALMER: "Ladies and gentlemen, I suppose you will pardon me if I say in reply to that pleasant demonstration that twelve years ago, when I was elected President in my little theatre in Union Square, I promised you and I promised myself that whether I was president of the Association, or whether I was an officer of the Association, or whether I was with you simply a member of the Association, I should devote as much of my time, my energies, and my life to this cause as I could. I have done, I think I may say conscientiously, what I could to keep that pledge. I shall continue to keep that pledge. What other things I have to say to you, ladies and gentlemen, I must defer until this afternoon."

The meeting was then adjourned.

THE AFTERNOON MEETING.

President Palmer's Report—Speeches and Songs at the Garrick Theatre.

At 3 o'clock in the afternoon another meeting was called at the Garrick Theatre, President A. M. Palmer occupying the chair. Among others on the stage were: Louis Aldrich, F. F. Mackay, Augustus Pitou, William E. Sinn, Joseph Jefferson, William Winter, Thomas W. Keene, Roland Reed, and Antonio Pastor. The stage was decorated beautifully with palms and flowers by Fleischmann, and there were many familiar faces in the well-filled house. S. Saenger's Garrick Theatre orchestra played Gounod's "Romeo et Juliette" overture, and then President Palmer read his annual report, which follows:

President Palmer's Report.

Ladies and Gentlemen: The Actors' Fund closes to-day the fifteenth year of its history. Those of its founders who still remain upon earth may well feel, in contemplating the position which it holds at the present time, that, in that first impulsive movement in 1882, they builded better than they knew, and that, in creating a much needed charity for the speedy relief of their sick and needy ones, they gave birth to an institution the indirect influence of which for good upon the dramatic profession has been almost as great as the direct good done through the benefactions it has dispensed. Doubts were at the very outset freely expressed, and they continue to be expressed, as to whether the Fund would live, or would, like many another earnest and noble effort, exhaust itself and disappear. BUT I AM SURE IT WILL LIVE. I say this with unbounded confidence, despite many apparently discouraging circumstances, because I have an abiding faith in the upward progress and the final triumph of every good cause, and I cannot believe that the one to which our association is devoted will be left to perish even though it has to encounter the indifference of the majority of our Guild. Surely, there will always be in our profession a minority of tender and sympathetic hearts sufficiently large to see to it that our great charity, which above all other organization of the kind in America is absolutely unselfish, which has never been subverted either to the purpose of ambition or of favoritism, which showers its blessings with equal liberality upon the once distinguished actor or actress and the lowly, unknown ballet girl, and which is administered with the utmost care and prudence, but with no unnecessary formality and with no unnecessary expense, does not die. So far from feeling any apprehension on this point, I verily believe, my friends, that to-day we enter upon an era of greatly increased resources and of enlarged usefulness. The Fund will not only endure; it will go on increasing in power and in strength, and will be able, I trust, before we have passed from the stage of action, to carry out many of those designs, outside of the purely charitable work among the sick, which its founders had in view at the beginning, and which the trustees and the members have discussed from time to time without ever feeling able or ready to realize them. As I look back over the record of our proceedings for the past fifteen years, I find many good things proposed in connection with our work, and some of them really determined upon, but all of them finally postponed "until a more convenient season."

We were to have an Actors' House; committees were appointed upon more than one occasion to consider this matter, and one of these committees reported with recommendations; these recommendations were approved and the trustees were directed to purchase a building; the trustees spent weeks in considering sites, and, in point of fact, everything was done to carry out the good idea except to carry it out. But in the future I do not doubt the Actors' House will be built, and under its roof will be gathered many of the worthy professional organizations which have come into being more or less directly through the influence and example of our Association.

We were to have an Orphanage, where the children of the stage could be sheltered and educated. Money was at first liberally subscribed for this special object, and our great Fair was started with this as one of its avowed purposes. Hundreds of dollars were contributed at that Fair with the understanding, on the part of the donors, that an Orphanage was to be established, but it is still a thing of the more or less remote future. Our enthusiasm in its behalf was first tempered and cooled by the investigation we made into the actual need of such an establishment, and then the more pressing work of daily and hourly relief to the sick and care of the

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dead caused us to neglect it and finally to ignore it altogether. But I have every faith in the future establishment of an Orphanage, for no matter how little the needs of the present period may seem to require it, there will come a time when it will be a necessary branch of our work. I am sure there is no one here present who does not feel with me that, as a scheme of charity, nothing could be more attractive and nothing fuller of great possibilities than the care, the education, and the training for life's work of the bright, peculiar children of the stage.

We have discussed, almost regularly, at our meetings for the past ten years, the propriety of founding an Actors' Home and an Hospital, where the superannuated among our beneficiaries might find a pleasant retreat, and where they could be cared for directly by the Fund's agents and physicians in sickness. So far we have been able to do nothing practical in this direction, but I have good reason for believing that in the near future such a home may be provided. This will be done, I think, without trenching in any way upon the Fund's present investments. A special fund will be created for the purpose, toward which a large sum has already been pledged.

The project of forming a preferred membership in the Association, to which actors and actresses might subscribe and thus secure to themselves in old age an annuity sufficiently large to keep them from want, is one that has frequently engaged our attention, and at the annual meeting in 1896, upon the suggestion of the president, a committee consisting of Mr. Stuart Robson, on the part of the members of the Association, and of Messrs. F. W. Sanger and Louis Aldrich, on the part of the Trustees, was appointed with instructions to consider plans and to report at the annual meeting this year, if, in their judgment, a feasible one could be found. That committee reported at the meeting this morning, but was unable to suggest any plan which seemed definite enough for adoption. The matter was referred to the Trustees with power to act, and I sincerely believe that before our next meeting the preferred membership may be an established fact. We may thus see incorporated in our work almost immediately one of the many collateral features for which we have been so long striving. The rehearsal of these various schemes may suggest to some of you that perhaps we hope for too much and that we have laid out for ourselves more work than we can by any possibility accomplish. Let me, as a partial answer to that, invite your attention for a moment to a statement of what we have actually accomplished during the past fifteen years. When it is remembered that we started with no money and with the cry resounding in our ears that no organized work undertaken by actors ever succeeded, I think the results fully demonstrate that it is within the power of this association to cope with any amount and any kind of charitable work.

THE WORK OF THE FUND.

The Fund was started on the 12th day of March, 1882. Since that time it has extended relief to 6,789 persons, 80 per cent. of whom were actors and actresses. It has given burial to 974 persons connected with the business of amusement, a very large percentage being actors and actresses. It has bought and fully paid for one of the largest and most beautiful burial plots in the country, and the only one in the world exclusively used as the final resting place of members of our profession. It has maintained a reading-room and a bureau of registration, and, for a part of the time, a dramatic agency. It has raised and had paid into its treasury about $580,000, and it has dispensed for charitable relief and burials and necessary expenses the sum of $369,449.65. It has an invested fund of nearly $200,000. It procured from the Legislature of the State, against a strong opposition, the repeal of the laws which taxed theatres in New York city for the benefit of a penal institution, and secured the passage of an act which caused all theatrical license moneys to be turned into the city treasury, and to be distributed among charitable organizations, thus benefiting other charities than our own to the extent of many thousands of dollars. When I add that all this has been done without any bickering or quarreling, or the undue obtrusion of the Fund's affairs upon public attention, or the diversion of a single dollar from its proper use, or the payment of any but the most economical salaries to its officers, you will feel, I believe that I am justified in expressing my unbounded faith in the ability of our profession to meet all the requirements of organized work, no matter how extended they may be. My only regret is that, as I have previously intimated, all have not shared in our labors, and that it has been left to a minority to bear the heat and burden of this good work. Let us hope that the next fifteen years of our history may be marked by that general interest in the Fund on the part of the actors and actresses of America to which, above all other societies of whatever name or nature, it is justly entitled.

THE YEAR'S WORK.

Since my last annual report relief has been extended to 980 persons, a startling increase of 341 cases over those previously reported and by far the largest number ever reported. To show you how steadily our work has grown I would state that in the fifth year of our organization there were reported 217 cases of relief during the year. In the tenth year there were reported 501 cases of relief during the year, and now, as we have seen, in the fifteenth year we have to report nearly 1,000 cases. This means, I take it, not that there are in our profession many more poor people proportionately than there were in former years, but that the Fund is now fulfilling its proper destiny in bearing the brunt of all the profession's charities.

The number of beneficiaries permanently on the Fund has increased to 40. Some of them are with their friends in their own homes, but many are in the public asylums. In the St. Johnsland Home on Long Island we have 9 permanent beneficiaries, and in the Home for Incurables 7. The average of yearly expenditure on account of these cases is about $350. Of the 980 beneficiaries of the year, 886 were actors and actresses of the dramatic, variety and operatic stage; 33 were managers and agents; 5 were dancers, figurantes, and chorus singers; 16 were musicians, 44 were stage mechanics, 11 were circus performers, and 12 were wardrobe employees.

The number of persons buried by the Fund during the year is 72, of whom 45 were buried in New York city, 6 in Philadelphia, 4 in Chicago, 3 in Boston, 2 in Denver, 2 in Albany, 2 in Providence, 1 in Cincinnati, 1 in Cripple Creek, Col.; 1 in Bayonne, N. J.; 1 in San Francisco, 1 in Louisville, 1 in Kansas City, 1 in Minneapolis, and 1 in Jersey City.

The amount of money paid out by us during the year on account of relief, burials, medicines, etc., is $28,914.86. As another evidence of the way our necessities increase I would state that at the end of our fifth year the total expenditure for relief reported was $10,304.45, and at the end of the tenth year the amount reported was $22,965.51.

The number of voluntary physicians on our staff is 61, an increase of five during the year.

MEMBERSHIP.

In 1895 I had to report that the membership had fallen to the lowest point it had ever reached. In 1896, by special effort on the part of one or two trustees, it was again raised. This year it is down once more to the level of 1895, only 599 members in good standing being upon our books. There are on these books the names of 1,446 members who have not paid their dues for the year. It does seem that some means for keeping up our membership to a respectable standard should have been devised by this time, but it is a problem none of us who have acted as your officers have ever been able to solve. The largest paying membership we have ever had was in 1887, when 1,882 persons paid dues. Why it should ever have fallen below that I cannot tell you, but the fact is it has steadily decreased since that time. It is interesting to note, in this connection, that of the whole number of the beneficiaries of this year only 28, or less than 3 per cent., were members of the Fund. While this fact illustrates better than whole pages of written praise the great breadth and absolute unselfishness of our Fund's work, perhaps it also suggests a reason why the masses of the profession treat the matter of enrolling in its membership with so much indifference.

The life members number 83, and the honorary members 21. No honorary members have been elected this year. Five life members have been elected, and four life members have died during the year. Among the latter were our dear friends, Henry E. Abbey and Alexander Hermann.

THE COUNSEL TO THE FUND.

The Hon. A. J. Dittenhoefer has been the faithful legal counsel to the association since its organization, and he still holds this important office. For fifteen years he has given his services gratuitously to us; he drafted an act of incorporation and our by-laws; and he was the author and able advocate of all the important measures we have had from time to time to press upon the attention of the Legislature. I feel that we owe him a debt of gratitude which no words can express, and in this feeling I am sure all of you heartily join.

FINANCES.

The condition of our treasury is not, I am sorry to say, quite as good as it has been for most of the years that have elapsed since 1892. The mortgage held by us on property in West Eighty-fifth Street, and known as the Beaudet mortgage, was ordered to be foreclosed in January last, and the property was sold at a loss to the association of about $4,000, exclusive of taxes and interest. This is the first serious set-back we have ever had in our investments, and is due wholly to the unprecedented depreciation in values which has marked the past three years as the most disastrous in the history of our country. The actual receipts to be credited to the year are $32,281.19, as per the following account:

Balance from last account	$115.36
Membership dues	1,224.00
Unused appropriation	888.45
Ten cent tax	682.55
Interest	2,384.28
Life memberships	250.00
Donations	220.00
Money returned	75.00
Unused bond appropriation	37.65
Trust fund	61.11
Benefits	4,009.50
Rebates	36.00
Benefits Aldrich Percentage Plan	201.00
City appropriation	13,570.24
Rents, etc.: Beaudet property in receiver and referee's hands and not covered into treasury, but estimated by me as belonging to this year	6,202.64
Also interest on Chanler mortgage	1,073.11
	$32,281.19

This statement shows a falling off in almost every item of our customary receipts, except the city appropriation, which is larger than it has ever been. In the matter of benefits we make a showing which reflects nothing but discredit upon the profession, which has turned over to our care nearly one thousand cases of charity during the year. There were only five benefits given, two being in New York, one in St. Louis, one in San Francisco, and one in Chicago. The two New York benefits netted $3,677.19. I will not particularize as to the others. The 10-cent tax from which in 1895-96 the sum of $3,547.60 was realized, has yielded this year only one-sixth of that sum. It is still collected in a few theatres.

The expenditures of the year, as reported by the secretary, were $36,046.03, or $3,765.54 in excess of receipts. The mortgage on the property of J. A. Chanler, amounting with interest to $51,073.11, was paid off this year, and that money, together with a portion of the proceeds of the Beaudet sale, was invested in United States bonds. The treasurer's report shows that the total assets of the Fund on June 8 were $200,100.52, as against $223,384.77 reported by him last year.

While this is not as encouraging a statement of our financial affairs as I could have wished, upon this occasion especially, to place before you, yet it is not entirely discouraging. In point of fact, if it be viewed rightly, as I am sure it will be by those who are now about to take charge of the Fund's business, it will spur them on to efforts, not only to fully recuperate our treasury, but to place it speedily in an invincible position. That this can be done, and done within the next year or two, there is hardly a doubt. In 1892, by hard work, by enlisting in the cause the good women of the profession, and by the exercise of business tact and judgment, we added $155,000 to our treasury. Surely what we did then can be approximately at any rate, done again, and especially in the years of prosperity that our statesmen tell us are just ahead of us.

It is well known by most of those present that your trustees have earnestly striven to secure a settled and undeviating income for the Fund, and we feel to-day, in view of its increasing responsibilities, more strongly than ever, the urgency of placing it in that safe position. But we differ as to methods. I may remind you that I have advocated, and tried faithfully to carry out, plans which seemed to me sure to accomplish, and more than accomplish, our purpose without spasmodic effort and without undue strain upon anybody. But my views have not been in harmony with the views of the majority, who, apparently, prefer to keep on in the old track of spasmodic effort. I am very sincere in expressing the hope that, in the year to come, these spasmodic efforts will be earnestly and successfully made, and that when we next meet our new president may have the pleasure of reporting that our finances have been at least fully restored to their former splendid condition.

EVERGREENS CEMETERY.

The resting-place of our dead at Evergreens continues to be kept in admirable condition under the thoughtful care of the Cemetery Committee. The total number of burials that have been made there to date is 412.

The ladies of the Professional Woman's League continue the custom so sweetly and gently inaugurated a year ago of visiting the grounds on Decoration Day and covering the graves of those who lie there with flowers. This year the committee of the League, headed by Miss Rosa Rand, caused to be planted in the plot 216 rose trees. We cannot express in terms too extravagant our appreciation of this kindly act.

A FEW FAREWELL WORDS.

For fourteen years out of the fifteen that have elapsed since our society was founded, I have had the honor to act as your presiding officer (two years as acting president and twelve years as president), and, as this is the last occasion on which I shall appear before you in that capacity, I may be pardoned, perhaps, if I close this address with a few words absolutely personal.

In the first place I wish to say that because I cease to-day to be your president I do not cease to be interested in or devoted to the Fund. You have done me the honor to elect me a trustee, and in that office I shall gladly serve to the best of my ability.

In the next place I wish to express my gratification that the office I have so long held is to pass into the hands of one who has not only been an earnest and able friend to the Fund, but who has also long been my own faithful friend, upholding me at all times officially and personally, and seconding every effort I have made in behalf of the cause we both have at heart. It will be my duty and also my pleasure, so far as I may be able, to do for him what he has for so many years done for me, and, as I have before said, I earnestly hope and believe that with his administration of affairs the Fund will enter upon an era of unexampled prosperity and of greatly enlarged usefulness.

Then, in the last place, my fellow-members, I wish to tender you my sincere thanks for the undeviating kindness with which you have treated me for all these years, electing me with practical unanimity from year to year your president, and never failing, so far as I can remember, upon a single occasion to approve my official acts. You belong to that faithful minority of which I have spoken, and it is to you, after all, that our great charity, with all its weight of obligations and duties, must be committed. It is dependent upon your interest, upon your devotion, upon your faithful efforts for its very being. Speaking as I do now my last words to you, I beg, with all the earnestness of which I am possessed, that you will continue to be, as you have been in the past, its generous, loyal, and loving friends.

For myself I ask only, through the coming years, a place in your remembrance as one who ever tried to do his duty toward you and toward our holy cause.

The President Elect.

Mr. Palmer then introduced the newly-elected President, Louis Aldrich, who said: "Ladies and gentlemen, I really intended to say something, and certainly after what we have heard from the gentleman who has so long fulfilled the duties of President so well and faithfully in your interests, I had thought out something, but it has all left me—I can't say a word. He has said so much that is good and so much that is true that he has covered every point, and I do not propose to add one word, except to thank him for his kind reference to me, which I do most sincerely."

Eugene Cowles sang Cowan's "A Song and a Rose," and, for an encore, "The Heart Bowed Down," being rewarded with enthusiastic applause for his magnificent performance.

Mr. Aldrich then said: "Ladies and gentlemen, I was informed by Mr. Palmer that it was my duty to present to you the various ladies and gentlemen who are to appear before you, and I feel very much embarrassed in having to present a young actor in the person of Mr. Joseph Jefferson:

Mr. Jefferson's Address.

Mr. President, and I won't say ladies and gentlemen, because that is the usual form of expression we make use of when we are called in front of the curtain, and therefore let me address you as friends and comrades: Charles Lamb has said that the world is divided into two classes, those who are born to borrow and those who are born to lend; and if you happen to be of the latter class, why you must be cheerful. So is the world divided into two other classes, those who are desirous of making speeches and those who are desirous of keeping out of it; but if you have to make a speech, why, be cheerful. Of course, making a speech cheerfully and making a cheerful speech are two very different things.

There was published in this city many years ago, I won't say before my time, but many years ago, a certain dramatic paper, or, I may say, an uncertain dramatic paper: and I call it that from the peculiar and spasmodic quality of its appearance, to say nothing of the limited and uncertain quality of its circulation. That paper would appear and disappear without the slightest reference to its subscribers. Now and then it would come out month after month quite gayly and cheerfully, and then it would retire for some months and come out again as if nothing had happened. "In our last issue we remarked so-and-so and so-and-so," but on one occasion it was silent for a year, and the leading article when it again appeared was fashioned somewhat after this manner: "This paper was suspended a year ago for the want of funds: it is now reissued for the same reason." I make this remark, not because the dramatic papers of to-day have that spasmodic character, but possibly to jog the memory of their subscribers, so that they shall not retire for the want of funds and reappear for the same reason.

This anecdote was told me many years ago, not twenty years ago, by a gentleman who is to address you to-day, William Winter. It had a dramatic flavor, and so I thought it might be of some service here. It was spoken within the sound of the bells of the grand and lovely church of Stratford-on-Avon. Mr. Winter and I, I am happy to say, viewed England together, and we went through the rural districts enjoying its beauties. He has told you in verse, and he has told you in prose—you have read, no doubt, the verse and the prose—and as Mr. Winter told me of this we wandered about through the castle and the graveyard, we drank—we took our—anticipated our cheerfulness, we took our lunch at the old inn in Warwickshire—and what a grand day it was, those lovely rolling clouds of England. Think of it, we viewed the beauties of nature, we returned to the table and we drank that Warwickshire ale. If you have ever drunk that Warwickshire ale you'll never forget it for a day: you might forget what happened at the time, but certainly will not forget the effects of it. I will advise you, when you view the beauties of nature in England, to drink that ale. It redoubles them. We would drink the ale and look at the beauties of nature. We wandered through the beautiful scene and through the graveyard: we were very much affected, very much; so much so that in the end I found Mr. Winter embracing an ivy vine, and I discovered myself seated upon a flat tombstone, weeping over the death of somebody I had never heard of.

I will not say to-day I will not refer to matters professional. I did not come here to talk in the shape of a lecture, for none of us likes to be told how to act, and I would not think of doing that. But there are some matters connected with members of the profession, some little weaknesses, that I would like to remind you of to-day. You know that by some strange reason all members of the theatrical profession are fond of the country. They love the rural districts, not only for the Summer trip, but they turn farmers whenever they can. If they save any money, the first thing they do is to buy a farm. Edwin Forrest was a farmer, and the celebrated John Cooper, an English actor, spent the first money he made in this country on a farm, and curiously enough he was the owner of a fast trotting horse. He lived fifteen miles from Philadelphia, and made that in an hour, which might not be a great speed now, but it was then. I myself have been a farmer. I have a farm in New Jersey and one in Louisiana; they are both for sale. That is, not meant as an advertisement, but merely to suggest some little warning. I know there are some members of our profession who are farmers. I believe Mr. Hackett was a farmer, Mr. Stoddart, and a number I could name. I don't know how they succeeded, but my farming experience, and I think I would like you to take warning by it, first commenced in New Jersey. I saw this farm advertised, and I was struck with it. There was a small trout stream on it, and that, I think, was the first thing that fascinated me. I went out to examine it, and, turning over the soil, I said to the gentleman who seemed very anxious to part with it—I thought so, he gave me to understand he was rather desirous to sell the farm, and he did—turning over the soil, I said: "It seems to me there is a great deal of gravel in the soil." He said: "Yes, there is nothing finer to drain than gravel." I said: "I understand that, but it seems to me that if it were underneath it would be better than on top." He said: "Go on, dig down, you will find just as much underneath as on top." He said it answered a double purpose by draining—I think he called it caterpillary attraction. However, my experience was very unfortunate. The bugs got into the potatoes; we put paris green upon them to such an extent that we were afraid to eat them. But the last awful crash came when our thoroughbred Alderney bull got into the green house. You have heard of a bull in a china shop, but if you have ever seen one in a green house, if you should own it, you would see what desolation he would make. He didn't leave a flower pot alive, nothing seemed to stop him until he came to the cactus, and if there is anything that will check the fury of a thoroughbred Alderney bull it is a full-blooded South American cactus. But the damage was done. I found him there, everything was smashed, and he was quietly eating the Hamburg grapes. I don't know whether any of you are raising Alderney bulls, but I can recommend Hamburg grapes. I will not go on detailing the many experiences and unfortunate mishaps I had on that farm, but thank you for the patient manner in which you have listened to my dramatic remarks. The only thing afterward was that one of my friends came out who was always chaffing me on my predilection for farming. He said: "You seem to have a new idea; you seem to have taken to raising early bulls under glass." I thank you for listening, and hope you will be better entertained by what remains.

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A. M. PALMER.

Frances Lee sang most charmingly an air from Robert le Diable, and, as an encore, "Alone."

Mr. Aldrich then announced: "It becomes my pleasing duty now to introduce to you the American poet and dramatic critic of the New York *Tribune*, William Winter."

Mr. Winter's Address.

Mr. President, and Ladies and Gentlemen: Unlike the gentleman who has preceded me, I have no right to call you comrades, scarcely a right to assume the familiarity of calling you friends. Ladies and gentlemen, I have recently been seriously warned against the effort incident to public speaking; not upon the side of the audience, but upon my own side; and for that reason, among others, I shall say but very few words. It is always a forlorn moment when one begins to speak, certainly when I begin, and often when I end. I bethink me of two clergymen in Boston bearing the same name, one of a peculiarly genial character, the other more serious. To this serious man went two young people to be married, and he said: "You have come to the wrong person, you should go to my brother over the way; I am reserved for funerals." I have had that experience so often, I have been so frequently called upon to utter words of farewell, often in verse, plunging my hearers into more sorrow, that to ask me to participate in an occasion which is of a festival character is somewhat to embarrass me. It is equally an honor and a pleasure, however, to be permitted to participate, however remotely, in this festival of art and taste and scholarship and friendship within the limits of the dramatic profession. I thank you for the kindness with which my name has been mentioned and received.

After well-nigh forty years of continuous public service as a reviewer of the active drama, and as an essayist upon the art of acting and the achievements of actors, I hope it will not be considered a presumption if I venture to speak of myself as a friend to the stage. In that capacity I respond as well as I may to this audience; in that capacity and in that alone. The fact that an old professional reviewer of the drama is asked to say a word on this occasion, seems to imply that some of you are mindful of the relation which exists between the stage and its reviewers, and are willing that it should be remembered with kindness now. It is desirable, I think, that the relation between the actor and his critic might always be remembered as one of sympathy, and always be recalled with kindness. Some mistaken views prevail a little, I think, upon both sides. "All the world's a stage," but the stage is not all the world. The press is a power, but the destiny which is enwrapped in character is a greater power than the press. Actors sometimes expect too much, writers sometimes assume both omniscience and omnipotence. A little moderation upon both sides might perhaps promote that fraternal feeling which is certainly most desirable between the professors of kindred arts. Upon the province of the stage it is not for me to expatiate. Upon the province of the press my views are somewhat peculiar.

The first function of the press, as I understand it, is to furnish the news. The next is to comment upon it in such a way as to guide the public taste and opinion into favor of all things which are good. No writer can either make or unmake the reputation of an actor. He may accelerate a little the rise of merit or the fall of vain pretense, but he can neither suppress the one nor sustain the other. In the words of Howell, not because they are spoken, but because they are true, it is in the wise, clear cogent exposition of principles that truth makes itself practically felt. Personal praise and personal censure have little, if any, serious effect, for no one regards them. "What difference does it make to a man," said Doctor Johnson, "to call him Holofernes?" The proper critic for most actors is the stage manager. It is only the exceptional person in any art who incarnates those influences which make the art of vital importance to society, and so render it a proper subject of public discussion.

Actors, I think, ought not to read anything written about them in print, whether it be good, bad, or indifferent. Upon the one hand, it is an incentive to unnecessary vanity; on the other hand, it is an injury to the feelings. Very early in my life—of course, I am not an actor, but have been always a writer—very early in my life, the poet Longfellow, at whose fireside I was sitting, said to me: "I receive many reviews from my writings. I look at the first line of them, and if I find that the article is agreeable I read it through; if not, I drop it into my fire, and that is the end of it." If you are at the beginning of your life, don't read criticisms of yourselves, and don't answer an attack. I have never answered an attack. I have heard of them. And it is many years since I have read any reference to myself in print. I have a vague impression that such references exist, that sometimes they are very friendly, and sometimes they indulge in what I dare say is most unkind and most untrue, but I have kept myself in perfect ignorance of all these things, and in my dealings with actors, some of whom could testify to that point if they chose, I have always advised that they should never read anybody's criticisms, including my own. And for this reason, that writing about the stage is not for actors but for readers, and it fulfills its purpose, and almost the only purpose it can fulfill, when it interests the reader in the subject. In the exposition of principles individuals may sometimes be rude. That is almost inevitable. But the greatest service that any writer can render to the drama is to oppose at all times and with all his strength those influences which tend to degrade its intellectual standards. I remember about 1861 Mr. Fechter appeared upon the English stage, and gave a most extraordinary performance of Hamlet. It subsequently came to our country. It was a rage upon both sides of the sea. It was a performance of great ability in a technical sense, but it was chiefly remarkable for light-colored hair and bad articulation. Mrs. Kemble records this story that I dare say is of herself, though she does not include her own name. She says a lady at dinner in England was addressed by a gentleman who asked her if she had seen Mr. Fechter in Hamlet. "No," she said, "I have not, and I think I should not care to hear the English blank verse spoken by a foreigner." The gentleman gazed meditatively into his plate for some time, and then he said: "But Hamlet was a foreigner, wasn't he?" We were to have the stand-

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ard of nature in blank verse; we were to have a man in light hair, because Danes wore light hair, were born with light hair; we were to have the great soliloquy on suicide cut out because it stopped the action of the play; we were to have the blank verse spoken as much as possible like bad prose; we were to have Hamlet nursing his boot upon the gravestone, as if he were Sir Charles Coldstream—and this was to be nature. It was beautifully executed, but it was radically wrong. It required some courage to oppose it, because this gentleman came to me, among others, personally commended by no less a man than the great Charles Dickens. A little later we had the blonde craze. The late Mr. Greeley said to me: "Mr. Winter, what is a blonde: what is it like?" "Sir," I said, "it is like an exuberant young female who has bleached her hair in order to resemble an Albino, and who sings and dances and prattles nonsense." A little later we had The Black Crook craze. We had the semi-nude figure and the spectacular display. These things were not injurious to me. I have never known my moral instincts to be corrupted by anything that I saw upon the stage, but I felt that they were injurious to what is called the legitimate drama, in which I believe, and I opposed them. A little later we had the great Salvini, a man of remarkable powers, of extraordinary physique, of great experience, of a colossal reputation. He performed Othello. He gave a radically wrong performance of Othello. Half of it was sensual, and the other half of it was ferocious. I do not find that in the pages of Shakespeare. It was impossible to resist the overwhelming power of this man of genius, but his standard was radically wrong for English classic drama. It was, therefore, opposed, and was rightly opposed. At the present time we have a woman of great genius in France, a woman of great natural gifts and great experience, who from time to time has given her great powers and great experience to impersonating the most hateful forms of woman that can possibly be imagined—sensual, carnal, and base women who culminate in murder and terminate in suicide or some other form of violent death. The skill with which all this is presented is very marvelous. The effect of it all, we may think of it afterward, is that of trouble, pain, distress, aversion. The theatre is not endeared, it is more like a madhouse than a temple of art. Still later come a series of extraordinary plays in which the *demi-rep* upon the one hand and a blackguard on the other are engaged in presenting to you social questions, "problems," so I think they are called, the sole result of which, so far as I can see, is to give you a hideous disgust of human nature and to cause you to be embarrassed with awkward questions at the breakfast table. It seems unkind to oppose these things which happen to be in the public mind and the public favor, but in the long run it is the kind and the right thing to do, because it is incidentally protecting the stage from bad influences and maintaining that art may proceed to the highest summits and within the limitations of good breeding and good taste.

It was lately my fortune to be greatly honored by the Lotos Club with a public banquet. I suppose they perceived that time has showered me with silver, though not with gold, and perhaps I am not unwilling that I should consider that the time has come for me also to disappear. There is a time of seriousness in these unexpected honors that come to us as we grow old, much as we find the boys placing chairs for us and the girls pinning roses to our coats, which they never do while we are young. As I looked around those tables I was struck with the fact that almost every man was a personal stranger, but I saw, as in a vision, the faces of more than one hundred actors, men and women of the past, all of whom were personal friends, all of whom would gladly have been present, all of whom were gone.

And there floated into my mind the stanza of the beautiful poem of Uhland, "The Passage:"

"Take, oh, boatman, thrice thy fee,
Take, I give it willingly,
If invisible to thee,
Spirits twain have crossed with me."

What was the peculiarity of these actors of the past, these men and women, all of whom I have personally known? The peculiarity was that with very little exception they were all engaged in doing noble things. They were all engaged in attempting, at all events, to accomplish splendid intellectual results. Is that the case to-day? If it be not the case to-day, why should it not be? The same human nature exists, the sunrise and the sunset are still beautiful, youth and innocence and goodness are as much in the world as they ever were. It is said that we cling too much to the past. Well, some of us perhaps do. It was noticed by Patrick Henry that the past is at least secure. What else have we got. The past was the glory of Greece and Rome. The past was the splendid civilization of England. The past, Burbage and Betterton and Kean and Macready, and the long line of superb actors. And just as we travel in foreign lands to learn the beauty that we would transplant into our own, so we love and venerate and study the past in order that through its lessons we can perfect and glorify the present.

The Eagle Quartette sang "Sunset," by Beardsley Van De Water, and for an encore gave "The Low-Backed Car," after which Mr. Aldrich introduced Roland Reed.

Remarks by Roland Reed.

This is the first time I have a legitimate call. I am not the Reed supposed to be called this afternoon. There is the Hon. Thomas B. Reed, who was to appear, and I am now his substitute. He spells his name as I do. When I was in Washington I spent a great many pleasant evenings with Thomas B. Reed. I said: "What is all this talk about whiskey trust?" He said: "'Roland, there is not a word of truth in it. I have tried several places."

Now, no greater honor could be afforded any one than to speak to the public who represent the Actors' Fund of America. This is not only an honor, but it is a privilege. In fact, it is a special privilege to speak to any audience that will stand it. When I was requested by the committee to make a few remarks with the other representative speakers, this galaxy of brains that has preceded me, I immediately commenced to collect my thoughts, and I found it about as difficult as to collect money. I wrote several speeches, because I believed in extemporaneous efforts. My extemporaneous efforts are efforts, and I think that when any man has gained a reputation all his life by speaking another man's lines it is taking an unfair advantage to ask him to speak his own, and when I look into your upturned faces I think, too, it is taking an unfair advantage of you. But it is a just judgment on the committee for requesting it, and I hesitate a great deal.

I am modest. That is one of my chief qualities, modesty. I was born in the State of Pennsylvania. I don't mean in the entire State. I was born in the city of Philadelphia, and the first comedy part I ever played was De Beringhen, which is a good comedy part in Richelieu, when Edwin Forrest in 1872 commenced the season at the old Walnut Street Theatre. I was cast for De Beringhen. I spent about two weeks' salary on the costumes, and at that time my voice was changing. I made a very good appearance, but in the third act, where the curse scene is—I think it is the third, perhaps it is the fourth, I am not playing Richelieu now—I remember I stood in a corner of the stage. Lewis Morrison was cast in it, and Mr. Forrest had a very terrific voice, and so I was not in the atmosphere of this scene at all. I stood there; I forget the exact text, but I knew it at the time. Richelieu said something, "If it were so, our State were lost already." That was my line. Mr. Morrison was trying to get in the same tone that Mr. Forrest had, and, when he came to me, and I said, "If it were so," I said, in a squeaky tone, "If it were so, the State were lost already."

Well, you can imagine the result. I won't tell you what Mr. Forrest said to me on the stage. So, in the last act when the conspirators were exposed, he beckoned me, and all the blood left my body and went to my face. He looked at me a long while; I tried to speak; three or four times I thought I heard the cue. After looking a long time, he said: "Dear De Beringhen, you look pale," and the rest of it.

The next morning they were rehearsing Othello. I was cast for Roderigo. Mr. Forrest was at the prompt table. He said: "Reed, come here." I walked across the stage. "Good-morning, Mr. Forrest." He never looked at me at all. He said: "H'm! Last night, sir, when I said to you: 'De Beringhen, you look pale,' you were as red as a beet. Put some powder on your face, young man." I said: "Thank you," and I retired gracefully. That was my first legitimate comedy part.

But I am getting off the thread of my speech. Now, you have no idea of the funny things I will think of when I leave here. Of course, I smoke, it helps me think. I have been making quite a study of life: well, rather, I should say the length of life, and I find according to statistics that the average theatrical manager lives forty-five years, the leading lady fifty, the soubrette sixty, and the *coryphée* never dies, but retains her place with each ensuing season in the back row, trying to reach the front, which shows that ambition and art live forever. I think it is the same thing with the supernumerary. I knew a man who had filled that place and carried a spear for forty years and never lost his enthusiasm and the hope of speaking a line. You know that is the beauty of our profession—it is so full of surprises and the chance is apt to come at any moment.

Now, what do you suppose was the means of bringing me here this afternoon? Of course, you will say the cars. Yes, incidentally, but my vanity was flattered. That is why I am here. Now, you know there has been quite a discussion as to whether art should be separated from finance. I want to say right here that it is. The public settled that question long ago. It has most scrupulously and zealously refused to spend money for anything that is artistic only. Well, that is right, that shows us exactly where we stand. As soon as we feel we are making an artistic success, we always change our repertoire, and there is nothing to a young comedian who has a family to support more important than to guard against making an artistic success. The trouble is we are too good. The public don't want merit. What we want to-day is just to play a part bad enough to make the average man think he can play it as good as we can. That flatters him, and he comes to the theatre often and brings his friends with him, because vanity is a strong power in the human breast, stronger even than love. In fact, I am tickled, and if there is anything in life more joyous than a tickled comedian I want to know it.

They talk of the palmy days of the drama. My dear friends, don't deceive yourselves, the palmy days of the drama are right with you now. We are in among the creative days of the drama. We are, at least, as great as our forefathers, and we have one overwhelming advantage over them, we are alive.

There is another point that sometimes escapes notice, and that is the wonderful strides we have made in facial expression. For instance, you look at the pictures of some of the old actors, and they look as if they were suffering with acute gastritis. Now, you know the expression of acute gastritis may cover a wide range of emotions, but not everything. We younger actors have three or four facial expressions that we can use at will. So my advice is, never to go on the stage without your facial expression. The actor who leaves that in the green-room does not do himself justice, or the author.

Speaking about doing justice to the author opens up a long vista of ideas. But I want to tell the actor when he says he is "creating" a part to remember that somebody has been before him to create it—that is the author. We can't get behind the fact that we are but the portrayers of ideas, and the actor who will stand the author off at a rehearsal with a sickly promise that "it will be all right to-night" is not to be trusted.

Now, you know, I am going to close my remarks, for the simple reason that I had very short notice about this, and I wish to leave a good impression, because it is necessary. I like appreciation. Of course, appreciation is the food upon which an actor lives. He gets bread and meat occasionally to keep up appearances, but appreciation is the life of art. And art should be upheld. You cast a quick glance over the prominent names on the stage at the present time. Was there ever a better element of genius? And most famous among these is the gentleman who has entertained you so humorously, Joseph Jefferson. Not only is he great in his art, but he is great in his heart. His youth is perennial, and, after all, what is it that feeds youth? it is lovableness of character. And measured from that standpoint Joe Jefferson will be a boy to the end of his days. All I can say to the rest of the profession is, don't despair, there is room on top. Never acquire habits of irregularity, never let a salary day go by. Learn your text religiously, and speak at least enough of the author's lines to deceive the public. This closes my portion of the entertainment.

President Aldrich read the following letters of regret:

Letters of Regret.

WASHINGTON, D. C., June 5, 1897.

Dear Mr. Hoyt:

That I cannot accept the invitation with which you have honored me is a matter of great regret. Your purpose is so high, and your success is so creditable, that it would be a pleasure to me to have my name associated with those for whom you write, even for the brief moment of the speech you invite. Your Fund, and others of like character, have in them the germ of the world's hope for future years. So it seems to me at least, who believe that liberty and equality are of little value unless there be fraternity also. Very sincerely yours,

T. B. REED.

My Dear Sir:

I am much gratified by your very kind request to be present at the annual exercises of the Actors' Fund to-morrow afternoon, and if it were possible for me to do so I should feel it a great privilege to help on this excellent charity. Unfortunately it is, for many reasons, quite out of my power to do as you wish, and I beg you will present my excuses and regrets to the other officers.

With renewed thanks for your kind note, believe me,

Very truly yours,

G. L. RIVES,
First Assistant Secretary of State.

The exercises were brought to an end by an orchestral selection, the "Empire Waltz," composed by Leader S. Saenger. The vocal numbers of the programme were under the able direction of Edwin W. Hoff, and the accompaniments were delightfully played by Anton Heindl.

OBSERVATION SLEEPING CARS ON B. & O.

Commencing Sunday, June 13, the B. & O. R. R. will place in service, between Baltimore and Chicago, *Pullman Observation Sleeping Cars*. The cars have a saloon parlor in the rear, furnished with easy arm chairs, upholstered revolving chairs and sofas. This will enable passengers to view with better advantage the scenic wonders that have made the B. & O. famous.

IN OTHER CITIES.

PROVIDENCE.

Lothrop's Opera House is now the only place of amusement open in the city.

Katherine Rober and her co. presented The Clemenceau Case 7-12 to very large audiences. Miss Rober is without doubt one of the most popular and talented actresses that ever played at this theatre, and she gave a most excellent rendition of the character of Ina. Her supporting co. is highly satisfactory and includes J. Gordon Edwards, Franklin Ritchie, Leonard Rowe, Morris McHugh, Richard Lyle, Jesse Bolsom, Ted Breton, Grace Hamilton, Belle Gaffney, and Helen St. Clair. The co. will remain another week, presenting Pert every day and evening excepting 12, which is set apart for a testimonial benefit to Miss Rober. Frou Frou will be the bill.

Treasurer Harry Young and Advertising Agent Dave Fulmer, of the Westminster Theatre, were given a benefit at that house 7 which was largely attended. Among those who volunteered their services were Carr and Tourjee, Ward and Trantz, Three Renos, Sisters Bidet, Hall and Williams, J. J. Gaffney, Stafford and Fanning, M. J. Stapleton, Eddie Buchart, Burke Brothers, Goff and James, Everett Kempton, and Thomas and Watson. There was also a fencing contest by Arthur Leo and Charles Fletcher.

The Great Adam Forepaugh and Sells Brothers Combined Shows will exhibit here 28.

Manager George B. Boyden will soon open Crescent Park, and Thomas Walsh, Keith's advertising agent, will be associated with him. He is now very busy making preliminary arrangements.

Providence had its first horse show at Adelaide Park 7-9 and many fine horses were seen. Reeves' American Band furnished the music.

Harry Brown and Mabel Harrison left 6 for Boston. They have engagements booked at Springfield, New York, and Chicago during the next two months.

The local singers who assisted the Bostonians in the recent production of Rip Van Winkle were tendered a banquet by the author, Dr. Jules Jordan, 9. Stage-Manager W. H. Fitzgerald came on from New York and was the guest of the evening.

The pupils of Mrs. Ellen Terry-Rose produced The Merchant of Venice at the Providence Opera House 9. The cast was made up as follows: Duke of Venice, H. F. Rose; Antonio, Edward Welch; Bassanio, John Welch; Gratiano, W. Curtis Clark; Lorenzo, Arthur S. Barney; Salanio, Frederick C. Cady; Salarino, Walter P. McGinn; Shylock, Mrs. E. T. Rose; Tubal, Robert B. Healy; Launcelot Gobbo, Russell W. Richmond; Old Gobbo, Everett C. Chapman; Balthasar, H. Roberts; Leonardo, Peter Welch; Portia, Neula Normand; Nerissa, Bertha B. Walker, and Jessica, Sadie Brady.

Lothrop's Opera House will probably close season July 5 and Managers Thomas and Watson will go to Rockaway Beach for the Summer.

James Hall, of the Grand Opera House Stock co. (Boston), was a visitor here 4.

Archie Deacon, late of Peck's Bad Boy co., was the guest of T. J. Casey, pianist, at Lothrop's, the past week.

I am told that the Grand Opera House (Boston) Stock co. will play at Lewiston, Maine, the coming Summer, and be known as the Lewiston Stock co.

In the Sixth District Court 7 Cornelius J. W. Roe, of New York, sued Thomas Stratton and Lizzie Seymour, doing business as the Seymour-Stratton Comedians, for $100 alleged due. The case was dismissed for failure of the plaintiff to furnish surety for costs ordered by the Court. Decision was for the defendants for costs. HOWARD C. RIPLEY.

CLEVELAND.

On account of the inclement weather no performance was given at Haltnorth's Garden Theatre 7, but on 8 a very fair and appreciative audience saw the opera Falka produced in a creditable manner, the staging and singing being all that could be desired. Carrie Roma was heard to advantage, while the comedy work of Harry Brown as the Lay Brother was a feature of the bill. Dorothy will be given week of 14.

Manager S. W. Brady deserves much praise for the fine stock co. and the excellent performance given at the Lyceum Theatre, and his efforts have so far been rewarded by good business. For the sixth week it was the intention to have produced a new play by Hal Reid, as noted in my last week's budget, but on account of some necessary touches to the manuscript it was delayed, and at the last moment the favorite of a few weeks ago, Niobe, was substituted, and it proved a lucky selection. In this play Selma Herman proves herself an artist of no mean quality, taking the difficult role of Niobe in a pleasing way and winning much applause. The character work of Edmund D. Lyons is worthy of mention. Saturday evening a new curtain-raiser, entitled Dinner for Five, will be produced for the first time on any stage. It is from the pen of Frank J. Martin, the dramatic critic of the *Plain Dealer*. The Strategists will be the bill week of 14.

Clay Clement, who is visiting friends in the city, was an appreciative spectator at the Lyceum 8.

Hilda Hollins is spending her vacation here, while her sister Maud is playing soubrette roles with the Garden Opera co. Cleveland Lodge, No. 18, B. P. O. Elks, gave a very enjoyable social session at their elegant parlors 4.

Fred Brandt, the genial assistant treasurer of the Euclid Avenue Opera House, and for several seasons treasurer of Haltnorth's Garden Theatre, has taken charge of the down-town office for the sale of tickets to the Gardens.

In spite of the cool weather the attractions at Euclid Beach Park draw large crowds. Max Faetkenheuer's Centennial Band is one of the features.

A new dramatic club, named the Amaranth, composed of some of the leading elocutionists in the city, will present its initial production, She Stoops to Conquer, at Cleveland City Guards' Armory 17, 18.

S. B. Hershey, manager of the Central Lyceum Bureau, has moved his office from Ashland, Ohio, to this city.

Contrary to expectations the Lyceum Theatre will continue to be one of the syndicate houses next season. WILLIAM CRASTON.

KANSAS CITY.

Excelsior, Jr., enjoyed a prosperous run at the Grand Opera House 6-12 and was given with such snap and vim as to thoroughly please the good audiences that witnessed it. The co. is large, including a strong chorus and a long list of very clever people, including Joe Cawthorne, Sadie Martinot, Johnny Page, David Abrahams, Carrie Behr, Ethel and Nellie Strickland, and George Olmi. The jokes and gags are fresh and amusing and the scenery elaborate. This engagement closed the season at the Grand.

De Wolf Hopper in El Capitan comes to the Coates Opera House 11, 12.

The Skinner Commission Co., a local comedy written by St. Clair Hurd, was splendidly produced by a large co. of amateurs at the Auditorium 7, and the large audience was pleased. Seymour Rice, in the principal comedy part, made a distinct hit.

The Second Annual Chautauqua at Fairmount Park had a long list of clever entertainers 7-16, including Herbert Sprague, in his impersonation of Rip Van Winkle; the Slayton Jubilee Singers, in plantation melodies; Francis Walker, baritone; John R. Clarke, the actor orator, in his lecture "To and Fro in London;" Henry Watterson in his masterly address on Abraham Lincoln; Cecelia Eppinghousen Bailey, dramatic soprano; Edward Maro, magician; W. A. McCormick, bird imitator; Thomas Dickson, Jr., in his lecture entitled "Back Bone and Fools," and numerous other pleasing features.

The Summer season at the Fairmount Auditorium will commence 14, and the plan is to have bright, snappy sketches, introducing specialties, the co. consisting of Merri Osborne, soubrette; Agnes Knights, leads; Ethel Knight-Mollison, ingenue; John Daly Murphy, comedian; E. W. Thomas, characters, and Stewart Allen, stage-manager. The sketches for the first week will be A Pair of Lunatics and My Lord in Livery. The opening week will introduce Tim Murphy in his impersonation of great actors, assisted by Dorothy Sherrod and Olney J. Griffin, and Boatina, an operatic soprano.

FRANK B. WILCOX.

BUFFALO.

The veriscope received its first public reception in this city at the Lyceum 7-12. Good audiences were present, and during the more exciting rounds of the fight were aroused to a high state of enthusiasm. There is nothing as yet announced at this house for the week of 14.

As a counter attraction to the pictures of the fight Bob Fitzsimmons in person at the Court Street gave representations of his various knockout blows, particularly those used upon Corbett. The S. R. O. sign attested the popularity of this form of entertainment. Fitzsimmons is surrounded by one of the best vaudeville combinations seen here this season. Thomas J. Ryan and Mary Richfield were the particular stars, and Mr. Ryan introduced a number of bright and original comedy hits. Mlle. Theo does an interesting musical turn; while Nelson, Glinserele, and Dermonio give a fine exhibition of acrobatic feats. Others on the bill were Nellie Seymour, Mulvey and Inman, Campbell and Caulfield, and Whitman and Davis.

Notwithstanding the unusually disagreeable weather, the Casino Palm Garden continued to attract good patronage 7-12. Managers Robinson and McClellan are giving the theatregoers of Buffalo fine vaudeville entertainment at their new house, and the people appreciate it. Master Dan McCarthy scored a big hit with a budget of songs; while Lew Hawkins and Inez Mecusker continued as favorites. Others on the bill were the McDonough Trio, Marion and Pearl, Kilroy and Rawson, Mignonette, Kokin, and Marie De Wolfe.

William J. Bryan lectured at Music Hall 3 on the subject of Bi-metallism. The house was packed.

Beginning with the week of 14, the Court Street will put on a stock co. for a supplemental Summer season. The enterprise is under the management of Al. Reeves, and John H. Perry will look after the stage. The first burlesque to be produced is Forty Thieves, with Joe Linder as an especial attraction. Others engaged for the production are the Walker Sisters, Perry and Burns, Lillian Perry, and Thatcher and Milton.

De Wolf Hopper will appear at the Star 18, 19 in El Capitan. This will be his first appearance here this season. The Wilbur-Kirwin co. opens its Summer season at the Star in a repertoire of comic and grand operas 21.

Arthur Deming, of the Hi Henry Minstrel co., was an interested spectator at the Casino 4.

Manager Stirling, of the Star, returned 5 from New York, where he has been for the past ten days booking attractions for next season, and making arrangements for the production of his musical extravaganza Bo-Peep. Among the attractions booked are Frank Daniels, Henry Miller in Heartsease, The Heart of Maryland, The Mysterious Mr. Bugle, Sol Smith Russell, Jack and the Beanstalk, The Sign of the Cross, The Girl from Paris, Chauncey Olcott, May Irwin, The Old Homestead, Nat Goodwin, E. H. Sothern, Secret Service, De Wolf Hopper, E. S. Willard, and The Bostonians. Mr. Stirling has every confidence in the success of Bo-Peep, which will open at the Star September 6.

Frank Darling, for a number of years musical director of the Wilbur Opera co., closes with that co. 12.

A special programme was presented at Jaeger's Roof Garden 7-12 on account of the convention here of the National Brewers' Association. Prominent on the bill were Phil Geissler and Lizzie Roth.

The Walker Sisters, who have been making a big hit the past season with their coon songs, have signed for next season with the Al. Reeves Burlesque co.

Kellar, the magician, occupied a box at the Court Street 3, during the performance of the Al. Reeves Burlesque co. REYNOLD WOLF.

DETROIT.

It was the intention to produce the opera Said Pasha at the Lyceum 6-12, but notwithstanding the strenuous efforts put forth by Susie Kirwin and other members of the co., it was made apparent toward the latter part of the past week that it would be necessary to take a longer time to make ready the extensive costumes and other accessories essential to its proper production. Accordingly the programme was changed for the current week, and a repertoire is on which comprises some of the productions which this co. has most successfully appeared in during its engagement here. The Two Vagabonds was sung Sunday, Monday, and Tuesday evenings. It is now expected that everything will be in shape for the giving of Said Pasha 13-19, and for this occasion Manager Wilbur has arranged to give the Wilbur-Kirwin Opera co. the services of Gus Vaughn, who is now connected with another organization of his playing at present in Rochester. Mr. Vaughn will have one of the most important roles. The attendance at the Lyceum continues to be very good.

The Capitol Square, like most of the other theatres, has been dark for some weeks, but it opened 6 with an attraction styled The Paris Gaiety Girls. It is a mixture of burlesque and vaudeville, embracing some fairly good features. Some of the names are George and Nellie Harvard, who do a sketch in a praiseworthy manner; Ali and Beni are Arabian acrobats, who probably do the best work in the whole bill; Lulu Pearl impersonates Anna Held; then there are dancers, the star among them being Mlle. Theola, and singers, mimics, and good comedians. Eddie Bell, Ida Russell, and Cain and McCale are in the cast. The engagement is for the week and will include three matinees.

Wonderland's programme for the current week is particularly good. Evylyn Britton, a female baritone singer, is one of the principal attractions. Hanley, Logan and Hanley keep the audiences good natured with their bright jokes, songs, etc. Rajan gives acrobatic exhibitions, as well as do Lorenze and Allen, the latter two being down as acrobatic comedians. Sam Lang and Dolly Sharpe appear in a sketch of the merry order. As this little theatre is always open and performances going on almost continuously, it is a convenient place to drop into, and it draws a large patronage from the constant throng of excursionists and visitors who come to Detroit during the Summer season from the smaller towns and river points.

The circus season is upon us. Already Hummel, Hamilton and Sells have pitched their tents in our city and remained with us two days, 3, 4. This co. have demonstrated the fact that it is possible at give a first-class show of the three-ring order to popular prices, and presumably they were guilty of taking as much money out of our city as they say circuses usually do.

This week should be a banner week for the few

places of amusement which are open, for the Mystic Shriners have taken possession of our town to the approximate number of 10,000, and the potentate which rules the hour is the Lord of Misrule and Merriment. We have turned the city and all therein over to them until Friday, 11. Meanwhile street and river pageants, trolley parties, banquets, and balls are some few of the things we are called upon to witness and be party to. The ladies, who are no insignificant part of the 10,000, are to be entertained at the Empire by a theatrical performance, the unique feature of which is that all the performers are to be women, even to the members of the orchestra, and no man dare show himself in the theatre while the entertainment is in progress.

KIMBAL.

SAN FRANCISCO.

At the Columbia the Frawley co., more efficient and stronger than ever, commenced what promises to be a successful engagement on May 31. The opening attraction was The Fatal Card, which is billed to run 31-14. As a general thing this co. changes its bill weekly, but Mr. Frawley thought that the drama above mentioned was a sufficiently good attraction to run for two weeks. The selection was perhaps unfortunate, for there is a continuous run of melodrama at Morosco's, and people who prefer that form of amusement are able to obtain their fill at that theatre. Mr. Frawley has such a number of excellent dramas, including Shenandoah, Aristocracy, Held by the Enemy, Sue, Two Little Vagrants, The Case of Rebellious Susan, etc., that it might perhaps have been better had he opened with one of them. However, his co. is so popular, and the individuals composing it thought so highly of, that it would have to be a bad play indeed which would not fill the house nightly. Certainly, during the past week business has been everything that he could wish for, and the old favorites and the new comers have been cordially received. Mr. Worthing as Gerald Austin made the most of the hero part. Mr. Hamilton filled his role satisfactorily, and J. M. Colville and Wilson Enos also did good strong work. Harry Corson Clarke is rather miscast, but made the most of an uncongenial part. Mr. Frawley took the place of Mr. Rose, who was ill, at very short notice, and carried the comedy-role with his usual masterly style. His appearance being unexpected the ovation he received was perhaps greater than it would otherwise have been, although he was certain to be called before the curtain to respond to demands for a speech whether in the cast or not.

Among the women the old favorite, Blanche Bates, was tendered a reception which was so warm and spontaneous as to be almost embarrassing. She is certainly one of the most popular actresses that comes to San Francisco, and she performed her part as Margaret Marrable with that simplicity and sweet womanly sympathy which are, perhaps, her greatest charms. She looked, if anything, prettier than before, and the earnestness and intelligence of her endeavors are very apparent.

Eleanor Moretti, who is a new member of the co., though not new to our theatregoers, makes an admirable foil for Miss Bates.

Madge Carr Cook was cast in a congenial part and won well deserved applause. Gladys Wallis proved to be a charming little light comedy heroine. She is pretty and dainty, with a sweet voice and a merry laugh, and will unquestionably prove to be a favorite. The other parts were satisfactorily filled. Lorimer Stoddard's new play, which has just been named The Interlopers, will be the bill at this theatre 14-21.

At the Baldwin 6 the Lilliputians opened in their new play, The Merry Tramps. Their pantomime is so excellent that it is scarcely necessary to know German to understand them. The play contains many whimsical and attractive scenes which receive warm applause. Bertha Jaeger, Franz Ebert, and Adolph Zink were the three tramps, and their fun-making is largely helped by Ludwig Markel. A. Durand, who is as tall as the little people are small, makes much fun with the role of the inventor. Herman Ring makes the most of his part, and the ballets are excellent. They will doubtless renew their former success at this house.

At the Alcazar Theatre, Grattan Donnelly's drama, The American Girl, was revived with much success 31-6. The standing room sign has been the rule throughout the week. The cast is almost the same as on the former presentation of this drama. Little Venie, the smallest character comedienne ever seen on the local stage, made the hit of the performance. She plays the part of a tough girl, and her make-up and song, together with her action, win much applause. The drawing power of the First Born, which closes the performance every evening, is unabated, and a speech by Mr. Powers, the author, is a nightly occurrence. Certainly, he made an unexpected hit when he put into execution the idea of throwing together this bit of local color and Asiatic life as it exists in San Francisco's Chinatown. He has received many offers for the play, but the chances are that he and Mr. Toland will launch it in New York themselves. The life interest and the strange environment which exist in this little drama prove that the subject is one around which a powerful play could be easily constructed. Engaged and The First Born 7-14.

At the Orpheum, Adgie, the dancing girl, now entertaining the patrons with her performance in the lion's cage, is the most spectacular and fascinating act on the bill during this week. The musical part of the programme is contributed by Perry Ryan, Lulu Ryan, and Emma Wood, who call themselves the World's Trio. The Russell Brothers, Daily and Hilton, Vadis Twin Sisters, and Johnson and Dean add to the amusement of the large audiences which have filled the house through the week.

At Morosco's, Lost in New York, a new name for Leonard Grover's Cad the Tomboy, has been playing to good houses 31-7. Maud Edna Hall, Jennie Wilson, and Lorena Atwood, Nat Willis, Little Baby Lewis, Fred Butler, and Leslie Morosco contribute to the success of what is a very interesting performance.

John Raffael had the best chance at the Tivoli in Nanon during the week. He has seldom been heard in better voice. Myra Morella makes a charming little Nanon, and in every way is one of the prettiest soubrettes seen at the Tivoli for some time. Business has been fair.

CAROL DENMAN.

MINNEAPOLIS.

Primrose and West's Minstrels played a brief engagement at the Metropolitan Opera House 5, 6, opening to a large and enthusiastic audience. The performance was exceptionally good throughout, the work of W. H. Windom, Jimmy Wall, George Primrose, George Wilson, Henry Williams, the Ben Mowatt Trio, and Howe, Wall, and Walters being especially noteworthy.

The Eugenie Blair Stock co. presented French Marriage and Pygmalion and Galatea at the Metropolitan Opera House week of 7, opening to a fair audience. Both pieces were handled in a creditable manner. Eugenie Blair, Robert Downing, J. R. Amory, William Owen, William Bramwell, Ella Wren, and Stuart Robertson deserve special mention. Same co. week of 13.

At the Bijou Opera House Ward and Vokes opened a week's engagement 6 in A Run on the Bank to S. R. O. The co. is decidedly clever. Ward and Vokes were inimitably funny in their respective roles. Lucy Daly danced her way into popular favor. Gilberti Learock was pleasing as the book agent, and Joe Kelly made a hit as the Con. Man. Ringling Brothers' Circus is billed for 14.

F. C. CAMPBELL.

ST. PAUL.

Primrose and West's Minstrels, at the Metropolitan Opera House 3, 4, had large and well pleased audiences. The co. gave a bright and clever entertainment. The first part is enlivened by the comic songs, new jokes, and funny stories of George H. Primrose and George Wilson, with Joseph Garland as interlocutor. Mr. Wilson is also a droll and amusing monologist. Jerome and Alexis, acrobatic contortionists, introduce a unique specialty as the Frog and Alligator. The cake walk is an interesting feature. Henry Williams is a lively buck dancer. The Ben Mowatt trio, with clever little Ben, aged ten, give an astonishing exhibition of club swinging. The burlesque musical act of Howe, Wall, and Walters is very amusing. The evolutions of the Prantom Guards are a taking feature. The performance gave great satisfaction. The Giffen-Neill co. entered upon the fourth week of its engagement at the Metropolitan Opera House 7-12, with increased patronage. Brander Matthews' one-act comedy, The Decision of the Court, was presented in a neat manner by Annie Blancke as Mrs. Algernon Stanyhurst, James Neill as Algernon Stanyhurst, and Blanche Johnson as Ferguson. The characters were well sustained. This was followed by a farce-comedy, The Grey Mare, by George R. Sims and Cecil Raleigh. The play was fittingly cast. James E. Wilson as Dr. John Maxwell does a very clever piece of acting, and met with noticeable favor. Robert Drouet was seen to good advantage in the role of David Maxwell. William F. Owen's Colonel Gavachan was a strong characterization. Charles Kent was excellent as Richard Beswick the solicitor. William Sampson's Count De Chevrelle was an excellent impersonation, and John B. Maher as Collins, Arnold Daly as Algernon Maxwell, Oliver Bailey as Stubbs, well sustained their roles. Mary Hampton was delightful in the role of Kate Stanhope. Kate Blancke as Julia Maxwell played the part with strong effect. Annie Blancke was clever as Maria, the French maid, and Blanche Johnson was pleasing as Helena. The performance greatly pleased.

The Giffen-Neill Stock co. will hold the boards at the Metropolitan 13-19.

At Litt's Grand Opera House Ward and Vokes co. in A Run on the Bank will give a matinee and evening performance 9. House dark 10-12.

Manager John West, of Primrose and West's Minstrels, reports excellent business on the Pacific Coast.

Mrs. William Morris (Etta Hawkins) will spend the Summer with relatives in this city.

GEORGE H. COLGRAVE.

LOUISVILLE.

The Summer season of the Frederick Bond Stock co. opened at the Auditorium 6, Withered Leaves and A Woman's Wit being the plays presented. The sale of subscription tickets has been large, and the opening house was a fine one. The concerts given by Fred Innes and his band at Phoenix Hill Park 5, 6 were enjoyable, attracting profitable patronage.

Adolph Klauber, a young Louisville actor, who is a member of the Bond co., was warmly welcomed by his home people and received complimentary mention in the local papers.

Manager James B. Camp, of the Grand Opera House, has announced himself as a candidate for the position of City Tax Receiver at the coming election.

The open-air entertainments which have been given by the Mandolin and Guitar Club at Fountain Ferry Park are proving seasonable attractions. The resort is patronized by Louisville's best people, and the venture will probably prove a success.

The Louisville Lodge of Elks will go to the reunion to be held in July at Minneapolis, determined, if possible, to have the meeting of 1898 held in this city. Zach Phelps, a prominent Louisville lawyer, and a national character in political and baseball affairs, will present Louisville's claims.

CHARLES D. CLARKE.

DENVER.

The stock co. at Elitch's Gardens entered upon its second week 6 in the four-act play Duty, a drama containing some interesting situations and powerful climaxes. The principal characters were well sustained by Walter Edwards, George R. Edeson, Ernest Hastings, Jennie Kennark, Leonore Bradley, Rolinda Bainbridge, and Margaret May. Jennie Kennark made the most of somewhat limited opportunities and Walter Edwards and George Edeson did their customary good work. Ernest Hastings handled the light comedy role pleasingly and demonstrated his versatility, and Leonore Bradley gave a conscientious and intelligent characterization. Rolinda Bainbridge portrayed the ingenue role daintily and charmingly. The entire co. have sustained the favorable impression they made during their opening week.

Reaping the Harvest will be the bill 6-13.

The stock co. at Manhattan week of 6 has been presenting A Fair Rebel.

The co. will present Looking for a Wife week of 13. Between the acts exhibitions will be given by Professor McCart's Dog and Monkey Comedians.

Harry Dalton Martin's concert at the Broadway Theatre 7 was an artistic success and largely attended. An excellent concert programme was presented by Mr. Martin, Lucile Dupre, Mrs. Brewster, Adams Owen, N. B. Yuille, and A. McD. Brooks.

The scholars of the Loretta Academy presented Fabiola on the new stage of the Academy 6.

Edythe Chapman, Minnie Radcliffe, Charles W. King, Charles Hallock, and Harry Lee formerly of the Broadway Theatre Stock co., were in the city week of 7.

F. E. CARSTARPHEN.

BO-PEEP.

Bo-Peep, the musical extravaganza which Stirling and Bowles will exploit next season, promises to be one of the distinctive novelties of the year. The story is said to be a humorous one and to introduce all the prominent nursery characters made famous by Mother Goose. A variety of imaginary characters are also presented, among them King Flush, Sovereign of Nowhere; two bad barons of Banbury, a very lively Joker, Ba-Ba, Black Sheep, and others equally fantastic. The exceptionally strong cast will include Christie MacDonald, for the past five years with Francis Wilson, as Little Jack Horner; Jennie Whitbeck, who made a pronounced hit last season as principal soubrette with Mathews and Bulger, will be Little Bo-Peep; Jessie Villars, the clever character-actress, will impersonate Dame Durden; Helen Byron, of the well-known Byron Sisters, is cast for Little Boy Blue, and Nada Alvers, said to be a beautiful young Cuban, will appear as Mary Quite Contrary. Simple Simon will be represented by Harry Ladell, a recruit from vaudeville, who is expected to be a surprise. Robert Stirling will play Tommy Tucker; Horace Thrum, Baron Bluff, and Florence McCarthy, King Flush. Tim Coughlin, formerly with the Hanlons, will play Mary's Lamb, and Robert Dailey will impersonate The Joker. Mr. Dailey is a younger brother of Peter F. Dailey, and this will be his first appearance outside of vaudeville. Negotiations are pending with several other clever people, among them a well-known comedian now appearing on Broadway. An elaborate production is assured. The scenery, which is now completed, is from the brush of Arthur Voegtlin, of Hoyt's Theatre; the dresses are from designs by F. Richard Anderson, who did those of Jack and the Beanstalk. Michael Coyne, late of the Schiller Theatre, Chicago, is making the properties and mechanical tricks. The electrical effects are by George Lightheart and the music is by Fred J. Eustis. Bo-Peep will begin its season on Labor Day at the Star Theatre, Buffalo.

A PROGRESSIVE THEATRICAL FIRM.

Wagenhalls and Kemper, who have successfully managed Louis James for the past three seasons, are in this city with headquarters at the American Theatrical Exchange. Mr. James' tour will open early in September in Chicago. In addition to his already extensive repertoire, which embraces the whole range of Shakespearean and classic drama, Mr. James will have a new play, entitled The Cavalier of France, from the pen of Esmy Williams. It deals with the stirring incidents of France in the period of Henri de Navarre, and affords ample scope for elaborate costuming and scenic accessories. Mr. James will be surrounded by the best company obtainable. The tour is already booked in first-class houses in the larger cities. In addition to Mr. James, Messrs. Wagenhalls and Kemper will exploit an original comedy by Marie Madison and Frank J. Halls, entitled Twin Saints. It will be produced the latter part of August, and will come to New York for an extended run at a prominent Broadway theatre. They have engaged James Shesgreen as business and press representative.

PRIMROSE AND WEST'S NEXT SEASON.

Primrose and West will have a very short Summer vacation this year. Preparations are already in progress for next season's tour, beginning early in August. They anticipate that their plans will succeed in giving to the public the most elaborate minstrel entertainment ever presented, and a distinct departure from past methods. The costumes and scenery will be new, and the list of artists includes Milt G. Barlow, Carroll Johnson, George Wilson, Fred Warren, Ezra Kendall, Falke and Semon, the famous Schrode Brothers, Raymon Moore, Quaker City Quartette, Waterbury Brothers and Tenney, Mowatt Trio, Jerome and Alexis, Hugosett Family, Higgins Brothers, and Professor Parker's Dog Circus. No negroes will be carried next season.

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CORRESPONDENCE

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): The Buckman-Keogh farce-comedy week of 7. Ellen Beach Yaw 14.==BURBANK THEATRE (A. Y. Pearson, manager): The engagement of Katie Putnam at this house ended suddenly 4 on account of a severe fire which gutted the interior of the theatre, destroying the stage and scenery. Nothing dismayed, Manager Pearson has moved to Hazard's Pavilion, where Miss Putnam will continue her season. The Old Lime Kiln week of 7.==ITEMS: Manager Pearson will occupy the Pavilion until the completion of the necessary repairs and improvements at the Burbank, which will be pushed forward as rapidly as possible.—Ellen Beach Yaw is home for the Summer from her Eastern concert tour.—Len Benhymer, the popular press agent, was tendered a benefit 8 at the Pavilion.—Frank W. Conant, manager during the past season for H. C. Miner's Shore Acres, is being welcomed home by his more than you can count friends.

OAKLAND.—MACDONOUGH THEATRE (Mark Thall, manager): House dark.==OAKLAND THEATRE (F. W. Stechen, manager): Virginia Jackson, supported by Bacon Stock co., presented The Golden Giant May 31-6 to good business. This was Miss Jackson's first appearance here for some time and she received a very cordial reception. Her work shows great improvement.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): E. E. Rice's Excelsior, Jr., to a packed house May 28; performance excellent.==ITEM: The Elks are making preparations for an elaborate production of Princess Bonnie 11, 12 for their benefit.

SAN JOSE.—HALL'S AUDITORIUM (L. Henry, manager): House dark.

COLORADO.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): Commencement Concert May 31 to fair house; well pleased audience. S. N. S. Class Day Exercises 1 to S. R. O. S. N. S. Commencement Exercises 2 to S. R. O. Greeley High School Commencement Exercises 3 to S. R. O. House dark 7-12.

LEADVILLE.—WESTON OPERA HOUSE (L. Weston, manager): Coming: Amateur Minstrels 10. Living Whist, by local talent, 14.==CITY HALL (P. Mack, lessee): Si Perkins' Comedy co. to a good audience 3; performance fair. The music furnished by the Hayseed Band was very fine and highly appreciated.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): The Bittner Theatre co. 5 to good business and well pleased audiences.

CRIPPLE CREEK.—BUTTE OPERA HOUSE (A. Vardaman, manager): The Bittner Theatre co. played a four nights' engagement to crowded houses 5-9; audience well pleased.==ITEM: The Cripple Lodge of Elks 3-16, gave a ladies' social 4. Mayor Brother George Pierce acted as chairman. The entertainment, refreshments, and dancing were greatly enjoyed.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Si Perkins 7 to good business; performance good. Coming: Robert Downing in Gladiator July 16.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. M. Nye, manager): De Wolf Hopper in El Capitan 8 to S. R. O.; performance good. The Bittner Theatre co. 14-19.==TEMPLE THEATRE (C. W. Hascall, manager): The Noble Dramatic co. closed a week's engagement 5. Their plays were well staged and the co. was one of the best repertoire co.'s seen here this season.==ITEM: The Noble Dramatic co., which closed the season here 5, has had a successful season.

CONNECTICUT.

WATERBURY.—JACQUES OPERA HOUSE (Jean Jacques, manager) Coming: Hoyt's A Stranger in New York 14.==ITEM: Jean Ingraham, who for several years has been a member of the Price-Webber Comedy co., is visiting his father here.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): The Summer Stock co. organized by Manager Jackson, to alternate between New London and Norwich, gave its first performance 3 before a small audience. Mr. Pembroke and Grace Hyer, who head the co., are competent people, but of the rest the less said the better. The same co. in The Bells 10, 11.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): Pembroke Summer Stock co. presented The Bells 7, 8 in a very satisfactory manner to fair business.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Coming: Hoyt's A Stranger in New York 16.==GRAND OPERA HOUSE (E. W. Starr, manager): House dark 14-19.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Julian Comedy co. 7-9 to a good business; good satisfaction.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): House dark 14-19.

GEORGIA.

SAVANNAH.—THEATRE (J. C. Shaw, acting manager): Nevadascope co. disappointed a fair audience 3.

AMERICUS.—GLOVER'S OPERA HOUSE (C. A. Fricker, manager): John B. Gordon lectured 7 to crowded house on "Last Days of the Confederacy;" audience delighted.

ATHENS.—OPERA HOUSE (H. J. Rowe and Co., managers): House dark.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, manager): Season closed here, nothing booked.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (J. A. Pinney, manager): Graduating Exercises St. Marguerite's School 1. De Lamar Medal Contest by High School 3; good house. Commencement Exercises Boise High School 4 to S. R. O.

WALLACE.—MASONIC TEMPLE (H. C. Hayward, manager): Ward and Vokes in A Run on the Bank gave a very ordinary performance to fair business May 28.

ILLINOIS.

MT. CARROLL. OPERA HOUSE (W. F. Patterson, manager): Freeman's Minstrels, assisted by Mt. Carroll Vaudeville co., presented a pleasing performance to packed house 3.==ITEMS: Charles Cass, formerly with Beach and Bowers, joined Freeman's Minstrels here 4. Freeman's Minstrels was organized at Mt. Carroll, Ill., with the following roster: H. J. Freeman, manager; Steve Norton, musical director; J. D. Holling, G. E. Merston, R. P. Whitney, Adolph Gifford, Charles Gifford, Charles Cass, F. A. Reindollor, Frank Irvine, and George P. Smith. The co. opened its Summer season at Shannon, Ill., 5, and will tour Illinois, Wisconsin, and Iowa.

STERLING. ACADEMY OF MUSIC (M. C. Ward, manager): Salter and Martin's Uncle Tom's Cabin 3 to S. R. O.; performance excellent; well pleased audience.

LITCHFIELD. RHODES' OPERA HOUSE (Frank Eager, manager): Concert by the Ladies of the Presbyterian Church May 24 to crowded house; splendid entertainment. Mrs. Alice's Sunday Musical 6 to good house.

ALTON.—TEMPLE THEATRE (Gossrau, Cramer & Co., managers): House closed for season and repairs.==RECK'S GARDEN THEATRE (William M. Sauvage, manager): This place opened 1 with a vaudeville performance.

FREEPORT.—GERMANIA OPERA HOUSE (Phil Arno, manager): House dark; nothing booked.

CHESTER.—THEATRE (W. H. Matlack, manager): Scott's Exhibition co., Kinetoscope and Micro-Phonograph 3-5 to fair business.==OPERA HOUSE (H. F. Wiebusch, manager): House closed for season.

GALESBURG.—THE AUDITORIUM (F. E. Berquist, manager): The Seniors of Knox College presented Much Ado About Nothing 8 to a large, well pleased audience. Coming: De Wolf Hopper 15.

JOLIET.—THEATRE (William H. Hulshizer, manager): Santanelli, Hypnotist, did good business May 31-6.

QUINCY.—EMPIRE THEATRE (Chamberlin, Barhydt & Co., managers): House dark. Coming: De Wolf Hopper in El Capitan 14.

PETERSBURG.—OLYMPIC THEATRE (J. W. Williamson, manager): Empire Comedy co. week of May 31 producing The Embassy Ball, The Police Alarm, M'liss, In Old Cuba, East Lynne, and An Iron Will to small houses; co. gave fair satisfaction.

BLOOMINGTON.—NEW GRAND (J. T. Henderson, manager): The Spooners closed a nine days' engagement 9 to good business at popular prices. This closes the regular season here.

DIXON.—OPERA HOUSE (F. A. Truman, manager): Andrews Opera co. 8, 9 to fair business; excellent satisfaction.==ITEM: Andrews Opera co. have been resting here.

INDIANA.

NEW ALBANY.—LYCEUM THEATRE (E. T. Heverin, manager): The Risley-Blackmore co. opened its season here 7, presenting The Arabian Nights to light business. The co. is excellent and the performance gave splendid satisfaction. Willard Blackmore handles the leading role in a manner that evoked enthusiastic applause. Ned O. Risley was decidedly clever as Joshua Gillibrand, and Edna Earle Linden appeared to advantage as Rosa Columbier. Pygmalion and Galatea 14.==ITEMS: Press Hamilton, treasurer of Macauley's Theatre, Louisville, was here 7.—When the new stage-manager, Fred Corbett, tried the lights for the performance 7, he found that some one had cut the main wires back of the switchboard. The damage was repaired, however, before time for the performance.—Sallie Cameron, formerly of In Mizzoura co., occupied a box at the Arabian Nights performance 7.—Lawrence Griffith left 9 for Lexington, where he joins the Risley-Blackmore co.—Montgomery J. Lewis, of Graham-Earl co., is home for Summer.—The Elks held a social session 4.

W. L. GROVE.

LAPORTE.—ITEMS: W. C. Miller, for eight years manager of Hall's Opera House, leaves September 1. Mr. W. B. Currier, the new manager, intends to furnish a first-class line of attractions and will play several booked by Mr. Miller.—Arthur Levy, of Frohman's Charley's Aunt co., is here with his parents.

BRAZIL. MACGREGOR OPERA HOUSE (C. O. Shultz, manager): Hindoo Head Hunters, a comic opera, by local talent 4, 5; business and performance good.

ROCKVILLE.—CARLISLE HALL (Carlisle and Carlisle, managers): H. Spillman Riggs, lecturer, 1-3; fair business; best of satisfaction.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, manager): Professor Gardner 9-12.

LOGANSPORT.—DOLAN'S OPERA HOUSE (William Dolan, manager): House dark.

IOWA.

COUNCIL BLUFFS.—DOHANY THEATRE (George N. Bowen, manager): Kirke's Comedy co. with Vitascope, closed a second week's engagement 6, presenting A Dark Shadow, Snow Ball, Camille, and An Irishman's Love, to small attendance.==ITEMS: Manager J. J. Collins has leased Grand Plaza at Lake Manawa, and will give vaudeville performances. He opened the season 6 with The Raimonds, Lorenzo, Leland and Leslie, Pascatal, Alfred Holt, and Campbell and Campbell.—Manager Lancaster, of Lincoln, was a visitor during the week.

RED OAK.—RYNERSON OPERA HOUSE (Clark and Priessman, managers): Slayton's Jubilee Singers 1 gave an excellent performance to fair business. Coming: Kirke's Comedy co. in repertoire week of 21.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, manager): Andrews Opera co. week ending 5 to crowded houses and the best of satisfaction, playing Martha, Fra Diavolo, Pirates of Penzance, Maritana, Bohemian Girl, Pinafore, and Mikado. J. Taylor captured the audience with his tenor voice and the entire co. was recalled again and again. The chorus is one of the strongest and best drilled ever seen here.

DES MOINES. ROOF GARDEN (C. L. Maitland, manager): Georgia University Minstrels 7-12 to good business.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kindt & Co., managers): The Isaac Payton Comedy co. opened a week's engagement to fairly good attendance.

MARSHALLTOWN.—SIEG THEATRE (W. H. Evans, manager): Burton and Sangers Players in repertoire opened to good business for a week 7.

BOONE.—PHIPPS OPERA HOUSE (Wiley, Phipps, and Kirby, managers): The Burton Sanger Repertoire co. May 26-6 filled a successful engagement. Salter and Martin's Uncle Tom's Cabin 6-10.

KEOKUK.—OPERA HOUSE (D. R. Craig, manager): Eva Emmet Wycoff, of Chicago, and W. D. Halle, in Judas Maccabeus 7.==HUBINGER PARK==ITEMS: This is to be the name of our new amusement enterprise. Annie Thompson was the first of many to suggest this name and was given a season ticket for the Andrews engagement, which opens 21 for a two weeks' engagement.—The stage at the Casino, it is

Colonel, will be the largest in the United States with one exception. Messrs. Donovan and Gibson, representatives of the Great Western Scenic co., of Chicago, are preparing the scenery for the Casino. [illegible] painted the drop curtain and it is a beauty. The scenery is 18 by 30 feet in size.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): The Pages closed the first of a two weeks' engagement 5 presenting Harvest, Forget Me Not, Shadows of Life, Caste, Wages of Sin, and Rip Van Winkle to crowded houses. Between the acts clever specialties were introduced by John T. Powers, Buckley and Jennings, the Miller Sisters, and Francis Florida. The co. is the best popular price repertoire co. seen here; the work of George and Lillian Paige is excellent.—ITEM: Harry Paige, John T. Powers, Joe Simons, and Arthur Jennings joined the local lodge of Elks 7.

KANSAS.

TOPEKA.—GRAND OPERA HOUSE (O. T. Crawford, local manager): Coming: De Wolf Hopper in El Capitan 9.

EMPORIA.—WHITLEY OPERA HOUSE (F. J. Miller, manager): House dark.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn, manager): Coming: Madison Square Comedy co. 10-12.—ITEM: Messrs. Dorn and Nicholson have renewed lease on theatre for a term of years. The house will be overhauled and improved.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (J. H. Bowman, manager): House dark.

KENTUCKY.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): The Frederick Bond Stock co. gave two first-class performances, matinee and night, 5 to rather light business.—ITEM: The Midsummer Stock co. will give a performance every Wednesday during the Summer months.

ALLENSVILLE.—OPERA HOUSE (Glass and Carvell, managers): House dark.

MAINE.

PORTLAND.—THEATRE (Charles C. Tukesbury, manager): Whittier Comedy co. in repertoire 14-19.—PALACE THEATRE (Wolf Brothers, managers): Rose Sydell's London Belles Burlesque Troupe week of 7 are packing the house.—PEAK'S ISLAND PAVILION THEATRE (Bart McCullum, manager): The Social Highwayman week of 14. The Westerner week of 21.—RIVERTON THEATRE: Vaudeville Stars week of 14. Gorman's Minstrels week of 28.—CITY HALL (George H. Libby, agent): Hayden's Grand Concert 8 packed the house.—ITEMS: McCullum's Theatre and the Rustic Theatre at Riverton both open their Summer season 14 with a change of bill weekly. McCullum's co. are all quartered at Peak's Island, including the new leading lady, Maude Winter.—Meade D. Detweiler, grand exalted ruler of the Benevolent and Protective Order of Elks, was a guest of the Portland Lodge 2.—The Portland Lodge of Elks were the guests of Past Exalted Ruler Parsons at Kennebunk 4, when they were royally entertained.—A large delegation from Portland Lodge, including Manager Tukesbury, went to Lewiston 7 to install officers in the new lodge formed in that city.—Advance Agent Collins, of the Whittier Comedians, was here 7.—Treasurer Sullivan, of Portland Theatre, was in Biddeford 8.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): Rice's Comedians closed 5; co. and business good; audiences pleased. They presented The Fatal Step, Lights and Shadows, Twixt Love and Duty, In the Trenches, and Daniel Boone. The Sages, hypnotists, opened to a large house 7. Wormwood's Monkey Theatre 14-19.—THE NORUMBEGA (H. C. Bean, manager): Murphy's Vaudevilles closed their season 5. They were well patronized during their six weeks' stay. Miles' Ideal Stock co. in repertoire 14-19.—ITEM: Mr. and Mrs. Frank L. Whittier (Amy Ince) closed a successful season of thirty-nine weeks with the Nickerson Comedy co. at Portland 5, and are summering at Stillwater, Maine.

BELFAST.—OPERA HOUSE (F. E. Cottrell, manager): The Miles Ideal Stock co. in repertoire 7-12 to fair business. The specialty work of Jack Tucker and Eva Williams deserves mention.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, lessees and managers): House dark.

MASSACHUSETTS.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Coming: Charles Cook's Repertoire co. opens 14 for a week in Love and Duty.

WORCESTER.—LOTHROP'S OPERA HOUSE (Alfred T. Wilton, manager): Maurice Freeman and co., including James W. Harkins, in The Fire Patrol, had an excellent business 7-12, the fourth week of the Summer season. The Paymaster 14-19. Rosedale 21-26.

PITTSFIELD.—ACADEMY OF MUSIC (Maurice Callahan, manager): House dark 7-13.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (W. P. Meade, manager): John L. Sullivan did good business with a specialty co. 5.—WILSON OPERA HOUSE (Thomas Hanley, manager): Minnie Seward with a good repertoire co. played second week 7-12 to fair business.

LAWRENCE.—NEW THEATRE (Charles J. Gorman, manager): Monte Carlo Girls Burlesque co. opened 7 for a week to good business.

MICHIGAN.

COLDWATER.—TIBBITS' OPERA HOUSE (John T. Jackson, manager): Griffith, Hypnotist, 7-12.

LUDINGTON.—OPERA HOUSE (U. S. Grant, manager): The Apt and Monteline Star Specialty and Comedy co. 3-5 closed engagement to small house; good performances. William H. Hartigan in Dr. Jekyll and Mr. Hyde 8. House dark 9-12.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): The *Evening Press* Newsboy Band 5 to fair house. The Mackay Opera co. opened 7 in La Mascotte for a week to good house; satisfactory performance.

OWOSSO.—SALISBURY'S OPERA HOUSE (Salisbury and Brewer, managers): Garrick Theatre co. week of 1; business only fair. The co. played The Fatal Check, East Lynne, The Wild Rose (Caprice), The Vagabond, and Three Oaks. Co. disbanded here.

SAULT STE. MARIE.—SOO OPERA HOUSE (H. F. Grundler, manager): Marks Brothers 5 ended a two weeks' engagement, playing throughout to the largest houses ever given here to a repertoire co. Co. gave best of satisfaction: prices 10 and 15 cents. They presented: A Noble Outcast, The Irish Detective, Two Orphans, Driven from Ireland, The Irish Dragoon, The Lost Heiress, and An Irish Emigrant.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, manager): Griffith, hypnotist, closed a very good week's business 5. J. C. Lewis in Si Plunkard 11. Mackay Opera co. 14 and week.

FLINT.—STONE'S OPERA HOUSE (Stone and Thayer, managers): Mackay Opera co. week ending 5; fair performance to packed houses.

GRAND RAPIDS.—POWERS' (J. W. Spooner, manager): Schubert Club gave a concert 8 to a full house. They were assisted by Geneva Johnstone Bishop, soprano, and Hermann A. Yeltz, violinist.—LOCKERBY HALL (A. L. Lockerby, manager): The *Evening Press* Newsboys' Band gave a concert and cleared about $400.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): *Evening Press* News Band 4 gave a fine concert to a good audience.

MINNESOTA.

MANKATO.—THEATRE (Jack Hoeffler, manager): Ida Fuller Vaudevilles to good business May 31-1; best vaudeville co. ever seen here. The St. Paul German Theatre co. 6 to a good house; satisfactory performance. Wright's Nashville Students 7 to a big house; very clever performance. Coming: Salter and Martin's Big U. T. S. 15, 16. Cook's Vitascope and Vaudevilles 21-23.—ITEM: Jack Hoeffler will manage the Faribault Opera House after 15.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): Coming: Edward Redmond and co. in repertoire 7-12.

CROOKSTON.—GRAND OPERA HOUSE (T. H. Bjoin, manager): Coming: Twelve Temptations 10.

WINONA.—OPERA HOUSE (J. Strasilipka, manager): The Phantograph Vaudeville co. to poor business May 31.

FARIBAULT.—OPERA HOUSE (C. E. White, manager): Ida Fuller Vaudevilles 5 to good business. House dark 7-12.

DULUTH.—THE LYCEUM (L. N. Scott, manager): Primrose and West's Minstrels 2 to large and well pleased audience. The Twelve Temptations 4, 5 to good business.

ALBERT LEA.—OPERA HOUSE (J. A. Fuller, manager): Coming: Farmer Burns 12.

ST. PETER.—NEW GRAND OPERA HOUSE (Satory and Hale, managers): Nashville Students 8.

MISSOURI.

FAYETTE.—OPERA HOUSE (Lee Holladay, manager): Nancy Gibson and Joseph O'Meara in Lady of Lyons 3 to large and appreciative audience. They received several curtain calls.—ITEM: The season is practically closed; it has been fairly good.

MARCELINE.—GRAND OPERA HOUSE: Nancy Gibson in Lady of Lyons 5 to small but thoroughly appreciative audience; co. excellent.

ST. JOSEPH.—TOOTLE THEATRE (C. U. Philley, manager): Coming: De Wolf Hopper in El Capitan 10.

CLINTON.—OPERA HOUSE (Salmon and Austin, managers): House dark.—ITEM: Messrs. Salmon and Austin have leased the house and will add new scenery and lights, and repaper and repaint.

MONTANA.

BILLINGS.—OPERA HOUSE (A. L. Babcock, manager): Ward and Vokes in A Run on the Bank 3 to a good house. Very amusing entertainment.

NEBRASKA.

KEARNEY.—OPERA HOUSE (R. L. Napper, manager): Chicago Comedy co. presented The Gutta Percha Girl to poor business 4; very poor performance.

NEVADA.

VIRGINIA CITY.—PIPER'S OPERA HOUSE (Ed Piper, manager): Shaw's Big co. May 31-5 to big business at popular prices. The co. gave general satisfaction and filled the house each night.

NEW HAMPSHIRE.

NASHUA.—THEATRE (A. H. Davis, manager): House dark.

NEW JERSEY.

BOONTON.—HARRIS LYCEUM (Harris Brothers, managers): House dark 8-24.

NEW YORK.

ALBANY.—LELAND OPERA HOUSE (C. H. Smith, manager): The third and last week of the Waite Comic Opera co.'s engagement opened 7 to S. R. O. with The Chimes of Normandy, which will be followed by Boccaccio, Mikado, Bohemian Girl, Mascotte, Maritana, Fra Diavolo, and Two Vagabonds. Coming: Cummings Stock co. 14 in Arabian Nights.—ITEMS: The funeral of Emily Bancker, which was held 7 from the Cathedral of the Immaculate Conception, was largely attended by members of the profession. The interment was in the Folger plot at Hudson.—The season at Lagoon Island opens 19.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard, manager): House dark.

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Sisson, manager): Our Boys 1; good performance to good business.—ICELAND PARK: Rowley Brothers May 31-5 to good business.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): The Edison Projectoscope 7-9 to good houses.—ITEM: James Sayer, last season with Hennessey Leroyle co., will give a dramatic and musical entertainment 17, assisted by Frederick G. Lewis and Frances Carey.

JAMESTOWN.—ALLEN'S OPERA HOUSE (H. F. Allen, manager): House closed.—ITEM: For a Fourth of July celebration the Chautauqua Lake Railway co. will have a collision on their road, about six miles from here, between two forty-ton locomotives.

SYRACUSE.—BASTABLE THEATRE (Frank D. Hennessy, manager): The Empire Opera co, continued its successful engagement 3-9 presenting The Pirates of Penzance and Fra Diavolo to big business. The co. is excellent and considered by many the best that has ever appeared here at popular prices. Giroflé-Girofla, 10-12; Bohemian Girl, 14-16; Mikado, 17-19.—ITEMS: Carolyn Franklin is visiting friends here.—Edna Pettie, of Caroline Miskel Hoyt's co., is home for the Summer.—Charles Riegel has been in town attending the funeral of his father, ex-Judge Henry Riegel.—Barry Johnstone goes with Louis James to play leads next season.—Gaylord's Central City Band and the Syracuse Athletic Club are to give a minstrel performance at the Grand 28.

WAVERLY.—OPERA HOUSE (J. K. Murdock, manager): House dark.

WAYLAND.—WEINHART OPERA HOUSE (Weinhart Brothers, managers): House dark.

MIDDLETOWN.—CASINO THEATRE (H. W. Corey, manager): House dark.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): House dark.—ITEM: Harry Etling, formerly manager for Carrie Louis co. and later manager of The Empire Theatre, Detroit, is home for the Summer.

UTICA.—OPERA HOUSE (H. E. Day, manager): House dark 7-12.

WARSAW.—IRVING OPERA HOUSE (E. E. Baker, manager): Better Than Gold (local) 11 to fair business.

ROME.—WASHINGTON STREET OPERA HOUSE (Graves and Roth, managers): Edison's Projectoscope 10-12.—SINK'S OPERA HOUSE (James H. Searles, manager): House dark.

ONEONTA.—METROPOLITAN THEATRE (W. D. Fitzgerald, manager): House dark; season closed.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (S. Ossoski, manager): The concert by local talent, assisted by Alfred A. Farland, banjoist, gave excellent satisfaction to a very large audience 9.

COHOES.—CITY THEATRE (Williams and Powers, managers): Kinetoscope co. reproducing Corbett-Fitzsimmons fight 5 to good business, but disgusted audience.—ITEM. Preparations are being made for the erection of a fine new theatre on the principal business street here. It is to be first-class in every respect with a stage 40 feet or more in depth.

MALONE.—OPERA HOUSE (H. A. Putnam, manager): Coming: Myra Collins Comedy co. 14-19 in repertoire.—ITEM: The Sherman and Brown Dramatic co. is organizing in Malone preparatory to starting out with a pavilion tent, filling week stands in New York State. Professor William Sherman, of New York city, and F. L. Brown, of Watertown, N. Y., are the proprietors. Among the artists engaged are Thomas J. Cooney, Tony Mason, T. J. O'Harra, Eugene Larue, C. S. Walters, W. J. Clayton, Thomas H. Walsh, Cecil Watson, Annie Ashley, Mrs. Walsh, F. L. Brown, and Dorothy Flood. Specialties are Professor Sherman's herd of trained goats, Lena Brown in Spanish dances, Ermani, spectacular fire dancer; Lizzie Sherman, descriptive songs, and Charles S. Lunn, balladist. They will carry a band of ten people and an orchestra of nine people.

ELMIRA.—LYCEUM THEATRE (Wagner and Reis, managers): House dark 7-16. Howard and Nichols Summer Stock co. opens its season 17 with Moths. Two performances a week and occasional matinees will be given. The co. includes William Nichols, Edward Mackay, Cecil Kingstone, Charles Charters, Charles Dibden Pitt, Margaret Dibden, Winona Bridges, Sue Belle Meade, Laura Almonino, Mae Hill, and Baby June.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): Little Trixie with May Smith Robbins in the title-role was greeted by a fair but well pleased audience 5. The Broadway Stock co. opened season here 7 in Arabian Nights to a good audience. Charles E. Dow, the business-manager of the co., left town suddenly 9, taking with him the receipts and leaving bills unpaid, which were promptly settled by the members of the co. They will go on without him and play the dates scheduled in surrounding towns, making Saratoga their headquarters.—TOWN HALL (Leonard and Eddy, managers): Bibi, a Comedy of Toys, by Charles Barnard, was successfully presented by 125 school children under the direction of Adelaide Westcott Hatch 4, 5 to large audiences.

PLATTSBURGH.—THEATRE (W. A. Downe, manager): Hoyt's A Stranger in New York 7 gave a fine performance to big business. Parade under the direction of Captain Eddy 9 to big business; pleasing entertainment.—ITEM: A Stranger in New York closed the most successful season the theatre has ever had.

CORNING.—OPERA HOUSE (H. J. Sternberg, manager): The Summer Stock co. presented Our Boys 4 to delighted audience. Niobe made so pronounced a hit it will be repeated week of 14. The co. give excellent performances and are becoming exceedingly popular.

DANSVILLE.—HECKMAN OPERA HOUSE (L. H. Heckman, manager): Coming: Summer Stock co. in Niobe 14.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, manager): The Howard-Nichols Stock co. presented Engaged to good business and well pleased audiences 2-5. An adaptation of Ouida's "Moths" drew good houses 7-9 and gave excellent satisfaction.—ITEMS: The clever child artist, Baby June, who is making a hit with the Howard and Nichols Stock co. with her singing and dancing specialties, celebrated her eighth birthday. A comedy entitled 2934 Broadway, adapted from the French of Bisson by W. W. Whitecar, will be produced for copyright purpose at the Stone Opera House 21.

ROCHESTER.—LYCEUM THEATRE (A. E. Wolffe, manager): The Wilbur Opera co. appeared in The Merry War 7-9 and Martha 10-12 to crowded houses. Continuation of opera 14-19.—COOK'S OPERA HOUSE (S. S. Shubert, manager): Our Regiment and Pink Dominos were presented 7-12 by the Cummings Stock co.; attendance large; performance good.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, manager): House dark; no bookings.

NORTH CAROLINA.

RALEIGH.—METROPOLITAN OPERA HOUSE (George D. Meares, manager): Coming: Haywood Brothers Minstrels 14. Paige's Players 16, 17.—ITEM: Manager Meares has re-leased The Metropolitan Opera House for a term of five years.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Primrose and West's Minstrels to a large and well pleased audience 1. Ward and Vokes in A Run on the Bank to good business 5. The performance was one of the best of its kind seen here this season and fully merited the recognition given it. Lucy Daly made a hit. Coming: Yale's Twelve Temptations 11, 12. Metropolitan Stars in repertoire week of 21.—ITEMS: The Ringling Brothers Circus will exhibit here 9. The Primrose and West co. closed its season of forty-two weeks in Minneapolis 12 and Ward and Vokes close in Milwaukee 21.

GRAND FORKS.—METROPOLITAN THEATRE (E. J. Lander, manager): Charles F. Yale's Twelve Temptations 9. Commencement exercises of the Grand Forks High School 10. Graduation exercises of University of North Dakota 16.

CRAFTON.—OPERA HOUSE (W. W. Robertson, manager): The Nashville Students 3 to good house; performance fine.

OHIO.

ELYRIA.—OPERA HOUSE (W. H. Park, manager): Ferris Comedians opened a week's engagement 7 in repertoire to good business; co. good.

GALION.—CITY OPERA HOUSE (S. E. Riblet, manager): House dark; season closed.—MANAGER OPERA HOUSE (Waldman and Rettig, managers): Season closed.—ITEM: Phillips' Uncle Tom's Cabin co. 11 under canvas.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht, manager): Damon and Pythias 7, 8 to good business. With the exception of E. Laurence Lee, who assumed the role of Damon, the cast was composed of local amateur talent. The play was presented and staged admirably, and reflects great credit on Mr. Lee, who directed the production and brought out the latent talents of the amateurs in good style.—FAIR VIEW PARK (Daniel Thompson, manager): F. N. Innes and his Concert Band 3 matinee and evening to S. R. O. The programme was pleasing and introduced Emil Keneke, the cornet soloist, Rosa Linde, contralto, and Bertha Webb, violinist.—ITEM: Cuba, Manager Feicht's spectacular and outdoor production, July 19, 20.

EAST LIVERPOOL.—NEW GRAND (James Norris, manager): The Little Midgets 3-5 (local talent) under the supervision of Charles Decker, of New York, to good houses.

LIMA.—FAUROT OPERA HOUSE (Howard G. Hyde, manager): The Leos, Hypnotists, closed a successful week's engagement 5.—ITEMS: Lima Lodge B. P. O. E. are making elaborate preparations for their annual minstrel 15.

NAPOLEON.—RINK OPERA HOUSE (J. L. Halter, manager): Coming: Beck, Craven, and Brackett's Comedians week of 21.

AKRON.—ACADEMY OF MUSIC (W. G. Robinson, manager): Ferris Comedians 3-5 in The Mechanical Man, Box of Dynamite, The Elopement, and A Quiet House to fair houses; audiences pleased. Lulu May is an excellent baritone singer, and the dancing of Paul La Drew, as the Female Impersonator, is very fine. House dark 7-19.

OREGON.

PORTLAND.—CORDRAY THEATRE: Arnold Wolford's Brand of Cain co. did fair business May 29-4.

PENNSYLVANIA.

YORK.—OPERA HOUSE (B. C. Pentz, manager): The Ivy Minstrels (local) gave its final Penn Park Band Pavilion benefit 4 to a good house; an excellent programme was rendered. The Quadroon Opera co. booked for 7-9 was canceled after first performance. The co., which had rehearsed here, was not numerically as strong as represented and the band and orchestra as also advertised failed to appear. Several unpaid bills still remain and the manager is absent.—HIGHLAND PARK AUDITORIUM (Street Railway Co., managers): Kane Opera co May 28-5 played a most successful engagement to large business. The repertoire included Olivette and Fra Diavolo. The co., not large, is strong.—ITEM: Manager Kane, of the Kane Opera co., is organizing a new co. to play the season at this resort. It will be conducted in conjunction with his Lancaster co., and will open July 1.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (Mishler and Myers, managers): House closed for season.

ALLENTOWN.—ACADEMY OF MUSIC (N. E. Worman, manager): Earle's Comedians closed a week's engagement 5, giving five matinees and six evening performances at popular prices to full houses. Co. is composed of clever people. Ida Florence Campbell, Kate Cameron, and W. B. Patton are entitled to special mention. The repertoire includes The Minister's Son and Sly Old Fox.—ITEMS: This engagement closed the theatrical season in Allentown.—Earle's Comedians closed their season here, disbanding 7.

SCRANTON.—ITEMS: The name of the Frothingham Theatre has been changed to the Lyceum, and it is reported that Messrs. Wagner and Reis will also manage the Academy of Music, playing all the first-class attractions at The Lyceum and cheap attractions at The Academy.

DU BOIS.—FULLER'S OPERA HOUSE (J. A. Rensel, manager): Coming: Solon Shingle under the management of A. M. Roscoe 17.

POTTSVILLE.—ACADEMY OF MUSIC (Bert Koenig, manager): Professor Flint May 31-5 to fair business. The Railroad Ticket 8 to poor house. Coming: Powell 10-12.

TITUSVILLE.—OPERA HOUSE (John Gahan, lessee): Loraine Hollis and co. opened 8 for five nights with Mr. Barnes of New York to a large house.

READING.—CARSONIA PARK PAVILION (Frank V. French, manager): Gonzales Comic Opera co. gave a very good performance of Fra Diavolo 5-12.

HARRISBURG.—PAXTANG PARK (Harrisburg Traction co., managers): Lew Simmons Old Time Minstrels opened the season at this resort and pleased the people.

FREELAND.—GRAND OPERA HOUSE (D. J. Boyle, manager): House dark.

RHODE ISLAND.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): The Garrick Dramatic co. opened a week's engagement 7 in The Eagle's Nest to a fair house.—ITEM: William C. Yaeger has returned home from a tour with Hi Henry's Minstrels.

SOUTH CAROLINA.

COLUMBIA.—OPERA HOUSE (Eugene Cramer, manager): Professor Carraway, Hypnotist and Mind-reader, opened a week's engagement 7 to a packed house.

TENNESSEE.

NASHVILLE.—GRAND OPERA HOUSE (W. C. Cunningham, manager): This house opened 7 to good business with Emma Carus as the chief attraction. The rest of the co. includes Eva Westcott, Yetta, A. C. Lawrence, and Peters and Green.—THE THOCADERO (Ed. Russell, manager): The bill week of 7 includes Helen Darrell Russell, Odell and Russell, Gus Slingerland, May Estella Belmont, and Erdman and Hooker and Erdman; fair business.—ITEMS: At the Tennessee Centennial Bellstedt and Ballenberg's Band left 5 and Innes' Band came 6. Innes is an old time favorite in Nashville, and he received a warm reception at his opening concert.—The other attractions doing a good business are Night and Morning, Gorman and Boone's trained animal show, the Chinese Village, the Jardin de Paris, the Chutes, and the Giant See Saw.

MEMPHIS.—EAST END PARK (Charles T. Taylor, manager): The week of 6 opened with Al. H. West, protean artist; Morris Manley, comedian; Charles T. Taylor, ballad singer; The Dawsons, roller skate acrobats; the Sisters Kramer, sketch artists, and balloon ascension and parachute leap by Professor Raymond; business good.

TEXAS.

WACO.—AUDITORIUM (James M. Drake, manager): Oscar P. Simon's co. of players supporting Lester Wallace in a repertoire of musical comedies opened the Summer season here May 31, presenting The Colonel and Nannette. This co. is undoubtedly the strongest and best ever seen here, and is playing to big business. The specialties of Miss Wallace and Mr. Simon and the musical numbers rendered by the Colbys are worthy of praise.

VICTORIA.—HAUSCHILD'S OPERA HOUSE (Hauschild Brothers, managers): House dark.

UTAH.

SALT LAKE CITY.—GRAND OPERA HOUSE (J. B. Rogers, manager): Wright Huntington Stock co. in Held by the Enemy week of May 31 to good business.—ITEM: H. P. McGarvie has secured a lease for five years of the Grand and will remodel it.

VERMONT.

BRATTLEBORO.—AUDITORIUM (G. E. Fox, manager): Zephra under auspices of Vermont Wheel Club 3-5 produced with gorgeous scenery by 175 local people was the most satisfactory entertainment this season. George Riddle and the Boston Philharmonic Club gave a charming rendering of Midsummer Night's Dream to a large house 8.—ITEM: J. H. Brinkerhoff, for a number of years connected with various theatrical cos. as manager, is spending the Summer in town with his family.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): Hoyt's A Stranger in New York 6 closed one of the most prosperous seasons this theatre has ever had to S. R. O. Harry Connor and Jeannette St. Henry have lost none of their popularity here.—ITEM: Manager Walker opened Howard Park 5 with a bicycle tournament that was a big success.

ST. JOHNSBURY.—HOWE OPERA HOUSE (C. M. Howe, manager): A Stranger in New York 4 gave an excellent entertainment to a fair audience.

BELLOWS FALLS.—OPERA HOUSE: Hoyt's A Stranger in New York 9 to a good house. Two hundred seats were canceled on account of the washed roads by out of town people. The play was well received.

VIRGINIA.

DANVILLE.—ACADEMY OF MUSIC (John B. Wood, manager): House dark.

POCAHONTAS.—ACADEMY OF MUSIC (G. B. Forster, manager): House dark.

WASHINGTON.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): The Grover co. in The Wolves of New York and My Son-in-Law 1-5 gave fair performance; attendance small.

NEW WHATCOM.—BELLINGHAM OPERA HOUSE (A. B. Jewett, manager): House dark.

WALLA WALLA.—PAINE OPERA HOUSE (John Paine, manager): Firemen's Vaudeville Show (amateur) 2 to good house. Essie Cambern's songs and Harrie L. Burford's negro sketch were the hits of the evening. Elijah by Whitman College Conservatory of Music assisted by Signor Foli 10.

WEST VIRGINIA.

WHEELING.—PARK CASINO (F. Riester, manager): Lyric Opera co. 7-12, presenting Fra Diavolo, Chimes of Normandy, and Giroflé-Girofla, opened to good business.

WISCONSIN.

EAU CLAIRE.—GRAND OPERA HOUSE (O. F. Burlingame, manager): House dark.

ASHLAND.—GRAND OPERA HOUSE (John Reis, manager): Charles H. Yale's spectacular production The Twelve Temptations 2 to a large and well pleased audience.

RACINE.—BELLE CITY OPERA HOUSE (J. B. Johnson, acting manager): Coming: Ward and Vokes 2.—ITEM: The annual house cleaning is now in progress and a few repairs being made.

LA CROSSE.—THEATRE (J. Strasilipka, manager): The Griffin-Neill co. in A Social Highwayman and The Amazons delighted small but appreciative audiences 3, 4. House dark week ending 12.

WEST SUPERIOR.—GRAND OPERA HOUSE (Robert Kelly, manager): Charles H. Yale's Twelve Temptations 5 to good business; receipts $475; performance fair.—ITEM: This closed the season here at the Grand.

BARABOO.—THE GRAND (F. E. Shults, manager): House dark.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): The Morgan-Gilmey co. in repertoire week of May 31 to fairly good business at popular prices. The repertoire includes Angie, the Country Girl, Gypsy, the Dancing Girl, Camille, Plumtree Farm, Pavements of Paris, and Masked Monkey. Coming: Our Bob (by local talent) 23. Slater's Uncle Tom's Cabin 28.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): Oberammergau, Passion Play, and Lecture under the auspices of the German Catholic Church 8 to packed house.

STEVENS POINT.—NEW GRAND OPERA HOUSE (J. A. Ennor, manager): Remenyi's Concert co. played to a large business 2 and gave excellent satisfaction. Alba Haywood Specialty co. 10.

SHEBOYGAN.—OPERA HOUSE (J. M. Kohler, manager): The Morgan Gilmey co. opened a week's en-

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engagement 7, presenting Angie, the Country Girl. Co fair business. The co.'s repertoire includes Love and Law, Uncle Dan'l, Our Bachelors, Camille, Prince of Liars, Falstaff Up to Date, and Gipsey Dancing Girl.

SELKIRK.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Margaret Miller's Merry Makers opened a nine nights' engagement 3 to good business.

GREEN BAY.—TURNER'S OPERA HOUSE (J. B. Nevins, manager): Coming: Downing in The Gladiator 17.

WYOMING.

LARAMIE.—OPERA HOUSE (H. E. Rust, manager): Edison's Projectoscope co. 5-7 to large business.

CANADA.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): Thomas E. Shea co. in The Man-o'-War's Man 1, The Bells 2, The Fire Patrol 3, The Fire Patrol and Dr. Jekyll and Mr. Hyde 5, to big business. Co. opened second week of engagement 7, presenting The Slaves of Sin to big business. Scott's Band, assisted by Elizabeth Northrop and Martha Johnston, in two grand concerts 4 to fair business.

TORONTO.—OPERA HOUSE (W. Lutz & Co., managers): W. S. Harkins co. in Shall We Forgive Her and A Bowery Girl to large audiences May 31, 1; co excellent.——VICTORIA RINK (A. E. Hobbstad, manager): Scott's Band 5 to large and delighted audience.

WINNIPEG.—GRAND OPERA HOUSE (Search and Sharp, managers): Twelve Temptations 7, 8.

VANCOUVER.—OPERA HOUSE (Robert Jamieson, manager): Signor Foli Concert co. May 28; excellent performance, fair house. Coming: Twelve Temptations July 6.

MONTREAL.—THEATRE ROYAL (Sparrow and Jacobs, managers): Black Crook Burlesque co. opened their second week 7 with a change of bill, the first part consisting of Emerson's Female Minstrels, which was followed by an olio and concluded with a burlesque, The Last Baby.——THEATRE FRANÇAIS (W. E. Phillips, manager): Stock co. produced Mr. Barnes of New York 7 to good business. Emmet Corrigan played the title-role in excellent style. Katherine Angus as Enid Anstreether and Beryl Hope as Marnia were very good, and Millie Callahan as Maud, the enfant terrible, gave a clever performance. A first-class vaudeville bill was performed, headed by Gertrude Mansfield and Marguerite Ferguson. Ten Nights in a Barroom 14-19.

TORONTO.—BIJOU THEATRE (H. H. Lamkin, manager): A bill which includes The Queens, Louise Dore, Al. Leech, Tom Whyte, Cora Cameron, T. J. Farron, and Ray L. Royce to good business 7-12. Casino Burlesque co. 14-19.——ISLAND ROOF GARDEN (Ramsay and Rich, proprietors): The opening of this resort 7 was an immediate success, there being a crowded house present. The bill proved to be an excellent one, and includes The Cosmopolitan Trio, Galpin, Miss Reno, May Cunard, The Hogans, and W. E. Ramsay. Combination performances will be the rule for the season.

QUEBEC.—ACADEMY OF MUSIC (Fred W. LeClair, manager): Dan McCarthy co. 4, 5 to very big business.——ITEM: Fred W. LeClair, who has been managing the Academy for Mr. Parent, of Montreal, will probably take over the house on his own account next season.

BROCKVILLE.—GRAND OPERA HOUSE (F. I. Ritchie, manager): House dark.

WOODSTOCK.—OPERA HOUSE (Charles A. Pyne, manager): The Periscope presented pictures of the Corbett-Fitzsimmons fight to poor business 9. Exhibition very disappointing.

MONCTON.—OPERA HOUSE (W. Lutz & Co., managers): W. H. Harkins 9 in Brother for Brother to S. R. O.; excellent co., audience delighted. Coming: Ethel Tucker co. 16-19 in repertoire. Rice's Comedians 21 and week.

ARENA.

OWOSSO, MICH.—Sells and Co.'s Circus will appear here 11.

POUGHKEEPSIE, N.Y.—John Robinson and Franklin Brothers' Circus exhibits here 24. Adam Forepaugh and Sells Brothers' Circus exhibits July 13.

GREEN BAY, WIS.—Lemen Brothers' Circus 7 to very poor business; performance hardly up to standard.

DU BOIS, PA.—Wallace's Circus 8 was best show seen here for years, but bad weather killed business.

BATTLE CREEK, MICH.—Sipe, Dolman and Blake's Dog and Pony Show 2; good audience, fair performance. Hummel, Hamilton and Sells Circus appears 16.

EAST BRADY, PA.—The Great Wallace Shows 4 to good afternoon business; fair at night; first-class show.

DOWAGIAC, MICH.—Sipe, Dolman and Blake's Pony, Dog and Monkey Show May 31 to large and appreciative audience; performance excellent.

LOWELL, MASS.—Buffalo Bill had two largely attended performances 3. The troupe acquitted themselves in the usual meritorious manner.

BOSTON, MASS.—The city is billed for the Adam Forepaugh and Sells Brothers Circus, which comes 21.

AUBURN, IND.—La Pearl's Circus 4 drew well afternoon and night; performance only fair.

BURLINGTON, VT.—Buffalo Bill's Wild West appears 15.

COLDWATER, MICH.—La Pearl's Circus had two big audiences 1.

BELLOWS FALLS, VT.—Ward's Great London Circus 8 proved to be a pretty small affair, playing to small business.

OSHKOSH, WIS.—Lemen Brothers' Circus exhibited here 8 outside city limits to avoid license of $150. Parade and performance very good, but crowd was small owing to the distance.

BROCKVILLE, CANADA.—Buffalo Bill's Wild West Show is extensively billed for 30.

NASHUA, N. H.—Washburn's Circus gave a good performance to crowded tents 5.

LAWRENCE, MASS.—John Robinson and Franklin Brothers' Circus 2 to packed tents. Buffalo Bill's Wild West gave fine performances to big business 5.

CHELSEA, MASS.—John Robinson and Franklin Brothers' Shows appeared here 7 to enormous business, especially in the evening, when about 200 were unable to procure seats. The performance was very satisfactory.

BOISE CITY, IDAHO.—Coming: Walter L. Main's Big Circus 21.

ELYRIA, OHIO.—La Pearl's Circus appears 22 and Norton and Jones' Circus 5.

TRENTON, N. J.—Adam Forepaugh and Sells Brothers gave two performances 10 to very large audiences. The performance was superior to any seen here in a long time.

PORTAGE, WIS.—Lemen Brothers' Circus comes 12.

OTTAWA, CANADA.—Buffalo Bill's Wild West Show appears here 28, 29.

LANSING, MICH.—Sipe, Dolman and Blake's Dog and Pony Circus had two big crowds 5. They gave a splendid performance and carry a fine concert band.

SALEM, MASS.—Buffalo Bill's Wild West Show afternoon and evening was greeted by two large audiences. The Boston Zoo 7-12 opened to good business.

BUTLER, PA.—Belford's Circus 8 gave only one performance on account of rain. They gave good satisfaction to a large house. Several Butler people are with the Belford aggregation.

NEW HAVEN, CONN.—Forepaugh and Sells Brothers' Circus which comes 17 has the largest variety of paper up of any show seen here in years.

STAUNTON, VA.—Cooper and Co., 10 and 20 cent Shows, exhibited here 7, 8 to good business. One of the best cheap circuses ever seen in this city. W. H. Harris Nickel Plate Shows are heavily billed for 21.

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DATES AHEAD.

Managers and agents of traveling companies and repertoire speculators are notified that this department closes on Friday. To ensure publication in the subsequent issue, dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

ALCAZAR STOCK: Belasco and Jordan, mgrs., San Francisco, Cal., indefinite.

ANNIE CARLTON PHILLIPS: Alphonso Phillips, mgr., Paducah, Ky., May 3, indefinite.

BERNIE MAGIE COMPANY: West Union, O., June 14-19, Dunbridge 21-26.

BITTNER THEATRE: Colorado Springs, Col., June 15-19, Durango 21.

CASTLE SQUARE THEATRE COMEDY: Tom [illegible], mgr., Boston, Mass., May 31, indefinite.

CHRIS'S GIRL: Augustin Daly, mgr., New York city, May 31, indefinite.

EMPIRE THEATRE STOCK: Charles Frohman, mgr., New York city, Dec. 21, indefinite.

FLORA STANSFIELD: Tupper Lake, N. Y., 14-19.

FRAWLEY STOCK: San Francisco, Cal., June 7, indefinite.

FRANK E. LONG: Munising, Mich., June 14-19.

GIFFEN NEILL STOCK: St. Paul, Minn., May 17, indefinite.

GROVER COMEDY: Spokane, Wash., May 31-June 19.

HARRIS & DRAMATIC: Rockwell, Ill., June 14-19.

HUNTLEY DOUGLAS: Mobile, Ala., June 7, 26.

IRVING FRENCH: Saratoga Springs, N. Y., June 7, 19.

KATIE PUTNAM: Los Angeles, Cal., June 7, 26.

LYCEUM STOCK: Dan Frohman, mgr., Salt Lake, Utah, June 14-16.

MEYER THORNE: Belfast, N. Y., June 14-16.

NEVER AGAIN (Chas. Frohman, mgr.): Chicago, Ill., June 7, indefinite.

PRESCOTT TORREY: Long Pine, Neb., June 16, Ainsworth 17, Valentine 18, Rushville 19.

ROUND OF PLEASURE: New York city, May 24, indefinite.

RUB COMEDIANS: Geo. Peck, mgr.: Chatham, N. B., June 14-19, Moncton 21-26.

SHEEN OPERA: Kearney, Neb., June 14-19, Grand Island 21-26.

SHANNON COMEDY: Harry Shannon, mgr.: Ft. Edward, N. Y., June 14-19.

SLATER AND HOWARD: Will T. Hodge, mgr.: Norwood, N. Y., June 14-19.

THE PARADE: Lincoln, Neb., June 14-19.

UNCLE TOM'S CABIN (Sutter and Martins, mgrs.): Fort Dodge, Ia., June 15, Eagle Grove 16.

UNCLE TOM'S CABIN (Mabel Calhoun's): Teho, Kan., June 15, Neosho 16, Hartford 17, Arcania 18, Reading 19.

WALKING DELEGATE: Boston, Mass., May 31, indefinite.

WARNER COMEDY (Ben R. Warner, mgr.): Jackson, Minn., June 14-16, Blue Earth City 17-19.

WHITTIER COMEDIANS (R. A. Crafts, mgr.): Portland, Me., June 14-19, Newport, R. I., 21-26.

WHIRL OF THE TOWN: New York city, May 25, indefinite.

OPERA AND EXTRAVAGANZA.

ANDREWS OPERA: Burlington, Ia., June 14-19, Keokuk 21-July 3.

CASTLE SQUARE OPERA (C. M. Southwell, mgr.): Philadelphia, Pa., indefinite.

CASTLE SQUARE OPERA (C. M. Southwell, mgr.): Washington, D. C., April 19, indefinite.

CASTLE SQUARE OPERA (C. M. Southwell, mgr.): Baltimore, Md., April 26, indefinite.

COLUMBIA OPERA (Charles L. Young, mgr.): Los Angeles, Cal., June 13-27.

DE WOLF HOPPER (B. D. Stevens, mgr.): Galesburg, Ill., June 15, Peoria 16, Detroit, Mich., 17, Buffalo, N. Y., 18, 19.

EXCELSIOR, JR.: Chicago, Ill., June 14, indefinite.

GIRL FROM PARIS (E. E. Rice, mgr.): New York city, indefinite.

HENDERSON OPERA (David Henderson, mgr.): Chicago, Ill., Dec. 21, indefinite.

JOHN W. ISHAM'S ORIENTAL AMERICA: En route through Scotland.

KANE OPERA (No. 1): Lancaster, Pa., June 28, indefinite.

KANE OPERA (No. 2): York, Pa., June 28, indefinite.

MACKAY OPERA: Adrian, Mich., June 14-19.

SPANISH JUVENILE OPERA: New Orleans, La., April 26, indefinite.

SOUSA'S BAND: Manhattan Beach, N. Y., June 19.

WHIRL OF THE TOWN: New York city, May 31, indefinite.

WILBUR OPERA (Maud Daniel, mgr.): Rochester, N. Y., May 3, indefinite.

WILBUR-KERWIN OPERA: Detroit, Mich., April 12, indefinite.

WAITE COMIC OPERA: Albany, N. Y., May 31, indefinite.

MINSTRELS.

ALEXANDER'S: Waterloo, Ia., June 14-19.

VAUDEVILLE.

KATIE ROONEY: Brooklyn, N. Y., June 14-19.

LONDON BELLES (Rose Sydell's): Rockland, Me., June 14-19.

TWENTIETH CENTURY SPORTS: Philadelphia, Pa., June 14-19.

CIRCUSES.

BARNUM AND BAILEY: Springfield, Ill., June 15, Quincy 16, Bushnell 17, Peoria 18, Champaign 19.

COOPER & CO.: Newport News, Va., June 14-16.

FOREPAUGH AND SELLS BROS.: Stamford, Conn., June 15, Bridgeport 16, New Haven 17, New London 18, Norwich 19.

ILER, BURKE AND DE WITT: Tiffin, O., June 14, 15, Fremont 17, Monroeville 19.

LA PEARL: St. Mary's, O., June 15, Lima 16, Bluffton 17, Findlay 18, Fostoria 19.

RINGLING BROTHERS: Minneapolis, Minn., June 14, 15, Milwaukee, Wis., 16, 17.

ROBINSON-FRANKLIN SHOWS: Fall River, Mass., June 15.

SAUTELLE: Mt. Kisco, N. Y., June 15, Sing Sing 16.

WALTER L. MAIN: Salt Lake, Utah, June 15, 16, Ogden 17, Pocatella, Idaho, 18, Shoshone 19, Boise City 21, Weiser 22, Baker City, Ore., 24, La Grande 24, Pendleton 25, Walla Walla, Wash., 26.

WELSH BROTHERS: Mt. Carmel, Pa., June 14, 15, Centralia 16, Shenandoah, 17-19.

WARD'S LONDON SHOWS: Ashland, N. H., June 15, Plymouth 16.

MISCELLANEOUS.

CANADIAN JUBILEE SINGERS: Manchester, N. H., June 15, 16, Concord 17, Laconia, 18, Lakeport 19, 20.

RICE'S DOGS AND PONIES: Louisville, Ky., June 7-26.

SANTANELLI (Sam Myers, mgr.): Kenosha, Wis., June 14-19, Waukesha 21-26, Sheboygan 28-July 3.

A WESTERN PLAY WITH LOCAL COLOR.

The Long Brothers, Pawnee Bill and May Lillie have invested $30,000 in their Western military romantic drama, Madeline of Fort Reno, which will take the road on Nov. 1. The company will include forty dramatic and specialty people, and will carry twenty Western horses, an African lion, a four-horse cannon, and three special drops on special train of two cars, the sleeper, "May Lillie," and a sixty-foot stock car. The military band and orchestra will be headed by Professor William Blakley. Joe Krouse will be in advance, and time is now being booked by Eugene Wellington, Knickerbocker Building, New York. The play, it is said, is not a blood and thunder affair, but a beautiful, romantic drama of military life in the West, the scene being laid in and around Fort Reno. The paper is all special lithograph work from A. S. Seers, of New York, and the management intends to bill the attraction like a circus. Six genuine Sioux Indians, headed by Chief Spotted Tail, who participated in the destruction of General Custer's command at the battle of the Little Big Horn, will form an additional feature. Dr. W. H. Long will direct the tour.

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MALVINA CREAM
For Beautifying the Complexion.
Removes all Freckles, Tan, Sunburn, Pimples, Liver Moles, and other imperfections. Not covering but removing all blemishes, and permanently restoring the complexion to its original freshness. For sale at Druggists, or sent postpaid on receipt of 50c. Use MALVINA ICHTHYOL SOAP 25 Cents a Cake.
Prof. I. Hubert TOLEDO, O.

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M. C. ANDERSON, LESSEE AND MANAGER, CINCINNATI, OHIO.
The Handsomest and Most Modern Theatre in America.
Season Opens Sept. 5th, 1897. Popular Prices will prevail, 15c. to $1.50.
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Also a few later weeks open. Managers of first-class Companies please address
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E. P. SIMPSON, Sole Lessee and Manager.
Also managing for second season the CHICAGO WATER CHUTES AND MIDWAY. The greatest out-door show in Chicago since the World's Fair. Open for new Privileges.

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From Stanley Weyman's novel, by Edward Rose.
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The Girl From Paris
Music by Ivan Caryll. Book by George Dance.
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My last references: from CH. FROHMAN, Grand Opera House, Baltimore, Md.

Wanted---Summer Attractions for Sea Shore.
Managers of Comic Opera, Vaudeville and all other attractions suitable for such a house write at once. Name lowest terms in first letter.
C. F. QUIDORT, Cape May City, N. J.

THE LONDON STAGE.

GAWAIN'S GOSSIP.

Tree's Plans—Barrett Ends his Season—A New Iago and a New Macbeth—Notes.

(Special Correspondence of The Mirror.)

LONDON, June 5.

At the moment of mailing sundry important London theatres are in the throes of changes. For example, exit The Seats of the Mighty from Her Majesty's to-night, re-enter on Monday Trilby for five nights certain. Tree will, of

KATE RORKE.

course, impersonate the scoundrel, Svengali, one of his finest achievements; and the divinely tall Dorothea Baird, wife of Sir Henry Irving's eldest son, having recovered from a recent interesting event, will reappear as the hypnotized heroine. Next Monday Tree will revive The Red Lamp and The Ballad Monger, and a week or two later he will put up A Man's Shadow, in which he gives so striking a dual impersonation of the Lyons Mail type; plus the modern trousers of commerce. By all this may ye see that our Tree has again changed his mind as to producing the new drama by Grant Allen and Fred W. Sidney.

Also to-night we are to see at the Haymarket Sydney Grundy's latest adaptation, A Marriage of Convenience, with William Terriss, fresh from Adelphi melodramatic outbursts, as the light comedy hero. Likewise to-night your American play, The County Fair, will make its first West End appearance at the Princess'. It has just been decided that your other American, and far better, play, Secret Service, shall be shifted from the Adelphi to the Comedy, in order to make room at the former house for Sarah Bernhardt, who will on the 17th bring to us the new play entitled Lorenzaccio. Belle Belair, which young Ralph Lumley wrote for his clever and ever humorous mother-in-law, Mrs. John Wood, has petered out at the Avenue; which is a pity, for there was plenty of good stuff in the piece, and a little careful revision might have put it right. Pinero's comedy, The Hobby Horse, having again proved, financially, unsuccessful, John Hare withdraws it from the Court to-night and closes the theatre till next Thursday, when he will appear as Eccles in Caste. I have observed that you Americans raved rapturously about Hare's Eccles; but then, you see, you never saw the original George Honey nor his successor, the late David James; nor have you seen Hare play Sam Gerridge, which was his original character. For my part, greatly as I admire Hare's acting, his Eccles does not make me enthuse a cent's worth; in short, I think he misreads it, but let that pass.

Wilson Barrett finished his long season at the Lyric last Saturday, with his sixth performance of Othello in London. The audience was not only huge, but enthusiastic all the time; which is no marvel, for no actor-manager is more popular than our Barrett. Of course, he made a speech—his custom always on such occasions—and manfully and straightforwardly returned thanks, not only to the public for their support and encouragement, but also to his earnest and hard working company, who have each rendered him yeomen's service. Among other things Barrett was proud of having discovered another Iago in the shape of young Franklyn McLeay, and the audience heartily indorsed the discoverer's pride. Barrett will return in August with revivals of The Silver King and Hamlet, and will anon produce a new play at which he will—as is his habit—labor evidently while "resting." Meanwhile the Lyric will from the 26th be occupied by Madame Rejane, who will give us three weeks of her best plays, including, doubtless, Madame Sans Gene.

Comyns Carr's adaptation of the last named play will register its fiftieth performance at the Lyceum on Tuesday next. Our Sir Henry and our Ellen Terry continue to deeply interest audiences in their respective roles of Napoleon and Madame. Saturday matinees of this piece continue to be given, and on the evenings of those days Irving puts up The Bells, with himself, of course, as Mathias; and thus he gives Ellen a rest. These eminent players will on the 28th appear as Shylock and Portia at a matinee to be given in honor of the delegates of the forthcoming Librarians' Conference. Later, you may expect to hear that Sir Henry has arranged a special matinee in honor of American and Colonial magnates invited to be present at our good gracious Queen's imminent Diamond Jubilee.

Irving's reading of Tennyson's tragedy, Becket, in the Chapter House of good old Canterbury Cathedral last Monday was a pronounced success. The broad-minded Dean Farrar, one of our chief ecclesiastical adherents to the "Larger Hope" theory and author of a world known book upon that theme, introduced Sir Henry in phrases not only felicitous and ornate, as the good Dean's manner is, but also breathing forth an amount of wisdom and tolerance that it would be well for other ecclesiastics and pietists to copy. The distinguished actor's reading of the play (unintentionally accompanied at times by the muffled sound of a distant organ) was followed with breathless interest, and it resulted in adding some £215 sterling to the ancient Cathedral Chapter House Fund.

Our playgoing week has been again of a somewhat mixed kind. On Monday we had a matinee at the Globe of a revised edition of a piece called Queenie, written by H. W. Williamson, for whose benefit the matinee was given; he, alas, having found of late that the uses of adversity are not all *quite* so sweet as the poet would have us to believe. Williamson is a clever writer, and his play is good enough to be bought up by some English or American speculator who would not mind doing a little more work to it. Unfortunately, owing either to the heat of the weather or the prevalence of these benefit matinees, the audience was, I fear, not large enough to pay expenses; though altogether an admirable entertainment was provided.

On Monday night we were bidden to the Olympic to see the latest Macbeth—namely, Louis Calvert. Concerning this actor's Antony, I last week felt impelled to say severe things. His Macbeth, however, pleased me much; it was a good sound, vigorous impersonation and not without "braininess," although he was careful to avoid that introspection and psychological profundity with which Irving, to my thinking, clouds the author's intention. I have seen many Macbeths since I have been playgoing on this terrestrial ball, but I do not remember to have seen a Macbeth that moved me so much, since the most moving Macbeth I have ever seen—namely, that of the late great actor, Samuel Phelps. I am sorry to say, however, that I was somewhat disappointed with the Lady Macbeth of your very clever little compatriot, Laura Johnson. I had seen her play the sleep-walking scene a week or two before at the Metropole, and, as I told you, I thought highly of her performance therein. She scored heavily again in this scene on Monday, but in the earlier portions of the play she crouched and crawled and adopted such a vehement tone that ever and anon you might have thought that she was playing one of the witches. Moreover, perhaps, because she is short of stature, Miss Johnson now and again appeared to bend herself double, not unlike the witch Sycorax, who you will remember had, with age and envy, grown into a hoop. We had a fine manly Banquo from F. H. Westerton, but the Macduff of Frank Rodney kept the tremolo stop on so much that I feared at times he would shiver his head off. The audience was, perhaps, the most extraordinary ever seen at any Shakespearean performance. Two thousand of them were school children who had been brought because Macbeth is the play this year chosen for the Cambridge Local Examination. When those two thousand youngsters saw the witches and apparitions; heard Lady Macbeth tell Macbeth to put on his night gown, and presently noted that Macbeth asked if this was a dagger which he saw before him (when, of course, there was no dagger to see)—ye gods—how those two thousand youngsters laughed!

On Thursday we were summoned again to the Globe, this time to sample a new play written by Estelle Burney, and entitled Settled Out of Court. If I remember rightly, your popular Secret Servant, W. Gillette, some time ago wrote a play of this name. His, however, methinks, was a farcical comedy, but Estelle's is a tragedy of most gruesome or Ibscenic kind, which seems almost as lamentable as that written aforetime around the late lamented Pyramus and Thisbe. Despite its gruesomeness Miss Burney's play presented many attractive features, especially of the literary kind, for Miss Burney is not only a clever actress, but she knows how to wield a pen.

The other new production of the week has been another of those musical mixtures now so rife in these islands. It is entitled The Maid of Athens, and has been written by Charles Edmund and Chance Newton, the lyrics being by the first named collaborative culprit and the music by Dr. Osmond Carr. It will be obvious to yourself, Mr. Editor, and to many other good friends in your city that it would not be becoming of the undersigned to say much concerning this new mixture. The librettists have attempted, it would appear, to give a rather larger amount of story than usually obtains in this class of work. But as Bobby Burns has assured us, the best laid schemes of mice and men aft gang aglee—and I suppose even playwrights are subject to the same fate. Anyhow, owing to the illness and lapses of memory on the part of one of the chief comedians a good deal of this attempted story dropped out in transmission. The audience didn't seem to miss it, however, and indeed they received the piece with great kindliness and enthusiasm. It must be confessed, however, that several of the chief London papers gave the piece unadulterated beans, though nearly all of them praise the music, the mounting, and the players, especially E. J. Lonnen, Fred Storey, William Elton, Cicely Richards, Claire Romaine (daughter of the late "Teddy" Solomon), and the lively and lovely Louise Beaudet, who is not altogether unknown in your native theatres. The photo this week is of Kate Rorke, who became well known to Americans as the leading woman in Beerbohm-Tree's company when he was in your country, and who is greatly esteemed by London playgoers.

GAWAIN.

FOREIGN NOTES.

At the recent annual meeting in Paris of the Society of Dramatic Authors and Composers, with Victorien Sardou in the chair, the treasurer's report revealed the fact that the large sum of 3,754,622 francs, or $750,925, has been received in royalties from French sources or from abroad during the fiscal year. This is the highest amount that has ever been received by the Society during a like period.

Jules Case has just read his play, La Vassale, before the Comédie Française. It will be produced before the end of June, and the leading roles will be played by Mlle. Brandes, Coquelin, and Raphael Duflor.

According to a dispatch from Brussels, Ysaye, the violinist, has signed a contract with R. M. Johnson, of this city, for one hundred concerts to begin in New York next November at the first Philharmonic concert. Ysaye will be accompanied by his brother, Theo Ysaye, the pianist. Fifty thousand dollars is the price named in the contract. M. Thomson, the violinist, has also been signed at the same figure, and will begin his concerts in this country in May, 1898.

Madame Arnould-Plessy, the celebrated French actress, died on May 30 at her château of Abbaye d-Quartier, at Courtivron, Côte-d'Or. Jeanne Plessy was born in 1819 in Metz. She entered the Conservatoire at the unusually early age of ten, and studied the art of acting under the famous Samson. Her debut at the Théâtre Saint-Aulaire was so successful that she was at once engaged for the Comédie Française. During the eleven years that she remained a member of the company she won distinction in the plays of Molière and Marivaux. She was an admirable Célimène, and won great success in the origination of parts in new plays by Scribe and Delavigne. She suddenly left Paris for London in 1845, and there gave a series of performances, besides marrying the playwright, Arnould. This move was financially costly to her, because the Comédie Française obtained a verdict of 100,000 francs in an action against her for breach of contract. She reappeared there for a single performance in 1853, taking the role of Araminte in Fausses Confidences at the benefit of her old master, Samson, and in 1855 her quarrel with the Comédie Française was so far made up that she was made a pensionnaire, and originated a number of roles in plays by Augier. She retired from the stage on May 8, 1876.

A sensational play by H. Bataille, called Ton Sang (The Blood), has been recently produced at the Théâtre de l'Oeuvre. The principal characters are two brothers and a distant relative, Martha. One of the brothers is a fine specimen of physical manhood, and the other is weak and anæmic. His condition becomes so critical that his physicians say that rich, healthy blood must be infused into his veins if he is to live. Martha makes the sacrifice, and he is so grateful to her that he marries her. On his wedding day he learns that she has been his brother's mistress, and rather than have the blood of a faithless woman in his body he opens his veins and bleeds to death. The play has been subjected to much ridicule, but the sensation loving French public is said to have given it a favorable reception.

An important feature of the Spring and Fall seasons in Naples is the production in the Teatro Jannazaro of a new play by Roberto Bracco, the writer on the drama for *Mattino*, the leading daily paper of Naples. These plays were formerly small society dramas, but have now become ambitious efforts which deserve and are beginning to receive the attention of the theatrical world at large. The latest is called Love is Dead, and is said to be the best thus far produced. The central figure is a woman who is married to a man of a somewhat phlegmatic temperament. She feels that she must be loved ardently, and he does not answer her requirements in this respect. She has five admirers, and one of them, she thinks, may develop into a lover such as she wants if there is encouragement. But she is disappointed in this, and finally comes to the conclusion that she can neither feel nor inspire love. The play is avowedly a satire. The leading role was played by Virginia Reiter with great success.

Secret Service was moved to the Comedy Theatre, London, last night to make way for Sarah Bernhardt at the Adelphi. Mr. Gillette is naturally delighted with the reception of his play in London. "English audiences," he said the other afternoon to a representative of the Associated Press, "seem remarkably appreciative, considering that Secret Service is a very American play. They are much more demonstrative in their approval than American audiences, often standing up and cheering after an exciting act, and calling us before the curtain over and over again. This is, of course, very encouraging to a company of actors who, like us, are far from their native land. We are made to feel at once that we are among friends. The few points that they do not understand are more than made up for by their greater enthusiasm. One of the points which always brought down the house at home, and which, as was to be expected, did not bring down the house here, is where, when I am told that I am to go to prison 'until the Confederate army enters Washington,' and I reply: 'General, you are sentencing me to an eternal imprisonment.' Our public at home naturally saw the point, while the Londoners quite as naturally did not, at least at first, although they are now beginning to 'catch on' to it."

Miriam Clements, who is now playing in My Friend the Prince, is announced to make a starring tour of the United States under the management of George Edwardes next season.

The management of Terry's Theatre, London, where The French Maid is running, propose to give diamond brooches to the three patrons obtaining the largest number of coupons, given to all purchasers of seats in the pit, gallery, and upper boxes.

Colonel Mapleson announces arrangements with Arthur Collins for a six weeks' season of grand opera at the Drury Lane, beginning June 12.

A LETTER TO GILLETTE.

The following letter has been forwarded to William Gillette at the Adelphi Theatre, London, signed on behalf of the American Dramatists' Club by Bronson Howard, President, and Joseph I. C. Clarke and Howard P. Taylor, First and Second Vice-Presidents:

NEW YORK, June 8, 1897.

Dear Mr. Gillette:

At the first meeting of the American Dramatists' Club since the London production of Secret Service a resolution was unanimously passed requesting us to offer you the hearty congratulations of the Club on your successful presentation in England of American dramatic art, through a play American in subject, characterization and atmosphere; American also in its players; original and powerful in its treatment.

The Club feels honored in your success, and is proud of it. Second only to our fraternal pleasure in that success is our appreciation of the warm-hearted reception given your work by English critical opinion, as well as by the English public. It works splendidly for that free trade in art which has made America itself the welcomer of all creative dramatic work from all parts of the world, and especially from England, where our common tongue is spoken and whence we derive our parent literature. "The Palm of Merit irrespective of Origin" is a motto under which all dramatists should work. It is under that you have won your triumph in the metropolis of the British Empire; and once more we express our delight that the honor should fall on a member of our Club.

A NEW THEATRE AT TERRE HAUTE.

Since the burning of Naylor's, over a year ago, Terre Haute, Ind., has been without a first-class place of amusement. There have been several projects for new theatres there, but all have fallen through heretofore. The Terre Haute House Company, owners of the hotel property by that name, have at last made arrangements to erect a $100,000 playhouse. The new theatre will be known as the Grand Opera House. It will be built immediately adjoining the Terre Haute House, on the corner of Seventh and Cherry Streets, just opposite the government building. The Seventh Street front will be a beautiful five-story office and store building, the main entrance to the theatre being in centre of this front. The theatre proper will be in the rear of this building and will be a separate building. It will be a ground floor theatre, magnificent in every detail and modern in every respect. The stage will be 70 by 38 feet; proscenium opening, 34 by 35 feet; fover, 20 by 50 feet. The seating capacity will be 1,700. There will be four large boxes, a balcony, and gallery. Floyd and Stone, of Terre Haute, are the architects, and have so planned the theatre that there will be no posts in the auditorium. They have given especial attention also to the dressing rooms, which will be large and commodious, with every accommodation. The contract for the construction of the building, including plumbing and gas fitting, has been awarded to A. Fromme, of Terre Haute, who has commenced work. The house has been leased to T. W. Barhydt, Jr., of Peoria, Ill. Mr. Barhydt is of the firm of Chamberlin, Barhydt and Company, having houses at Peoria, Quincy, Burlington, Davenport, and other points. Mr. Barhydt will open the house on Monday, November 1.

KELLAR'S NEW MYSTERY.

Harry Kellar, the magician, is resting at Buffalo, where he is figuring out a new wonder for his next tour. The innovation will be called the Rosecrutian Mystery, and Kellar promises that it will be the most startling of all his optical illusions, even more so than the famous Blue Room which has amazed thousands. Kellar says that he will make people see things where they are not, and will be able to produce the illusion in any room or open space, as no reflecting glasses are to be used. His body will be seen in two places at once—apparently. His head will appear to leave his shoulders and to float in the air, returning when beckoned, and so on. Special machinery is being built for the new mystery.

GOSSIP.

Charles Arthur, whose portrait appears above, has been associated with notable successes for the last three seasons—namely, Charley's Aunt, E. H. Sothern's The Prisoner of Zenda, and My Friend from India. Mr. Arthur's resemblance to Mr. Sothern in The Prisoner of Zenda, where he appeared as that actor's double, was most striking. Mr. Arthur originated the part of Tom Valentine in the original production of My Friend from India, and continued with the company during the season. He began as a Brooklyn amateur, and left that field four years ago for the professional ranks. Mr. Arthur's social success has everywhere been pronounced, and his dramatic ability and charming personality are bringing him into prominence.

It is said that the Board of Directors of the Actors' Society of America has requested John Malone to reconsider his resignation as President and member of the Society.

The mother of Ben Stern, Fanny Davenport's manager, died at Portland, Ore., last Wednesday, June 9. She was not connected with the theatrical profession.

W. S. Butterfield, manager of Blaney's A Boy Wanted, with his wife, Louise Marcelli, has just returned to the city from a two weeks' visit to his home, Columbus, O.

The Redmond Dramatic company is said to be playing The Middleman, Little Lord Fauntleroy, and other plays in Minnesota.

Edmond Nolcini and Grant Emmons have written a novel entitled "John King, Manager."

The Boomaladdie, a musical farce comedy satirizing the citizen soldiery, will be produced next season. It is said that the music of the piece is by Sousa, Fanciulli, and William Harley.

A. A. McCormick has been appointed receiver of rents of the American Theatre property in foreclosure proceedings brought by T. Elliott Zborowski against T. Henry French. The rents aggregate about $11,000.

In the Eighth District Court judgment was awarded last week to Annie Cameron and George R. Wright against Fred. C. Whitney and A. H. Moore for unpaid salaries. The cases of Pearl Livingstone, Lola Allen, John Hendrix, A. Lionel Hogarth, Edward A. Pyke, and Paul Pryme went over in order that they might be consolidated.

Sam Theil will manage Herrmann next season.

Marie Taylor was awarded last week a verdict for $848 in her suit brought against A. H. Woodhull for salary unpaid under contract after her dismissal.

George Wills, door-keeper at the Academy of Music, was recently stricken with paralysis, and his recovery is doubtful.

Belle Archer is visiting at St. Louis.

Osmond Harker, professionally known as Oswald Yorke, and Maude Agnes Palmer, members of E. S. Willard's company, were married in this city on June 2, sailing last Wednesday for England. They will return with Mr. Willard next season.

Harry Rogers contemplates a starring tour in The Costermonger.

Lillian A. Furst, daughter of William W. Furst, and Thomas J. Martin, of Baltimore, will be married to-morrow (Wednesday) at that city.

R. D. Sheppard (R. D. McLean) has written from Europe that he and his wife, Odette Tyler, will appear next season in revivals of classic drama.

The Beasey Children were one of the features at the Irish Fair. The clever little violinists were the first to perform on the "Irish soil," and were also the principal attraction on the closing night, when their renditions of Irish airs scored a hit.

Noble's Dramatic company closed season at Colorado Springs, Col., on June 5.

Douglas Atherton, who has been seriously ill with tonsilitis and diphtheria, submitted last week to a second operation, which was entirely successful.

The Frederic Bond Stock company inaugurated its season at the Louisville Auditorium last week, presenting Withered Leaves, and A Woman's Wit. Mr. Bond was welcomed as an old favorite, and the company includes Maud Haslam, Helen Reimer, Adolph Klauber, and Maclyn Arbuckle.

Edwin Ferry and Aimée May were married recently at Minneapolis.

John A. Holland's new play, Granite Hills, will be first produced at the Lyric Theatre, Hoboken, next Monday. The cast will include George Ober, Herman Sheldon, W. F. Burroughs, Harry Byers, Clifford Dempsey, Arthur Gregory, James McDuff, Frank Russell, A. Mazzanovitch, John Hall, Effie Warner, Grace Gaylor, Carrie Rose, Edyth Totten, and Julia Girvy.

Reginald De Koven has completed the score for the new operatic comedy, The Paris Doll, in which Vernona Jarbeau will star next season.

Mr. Rudolph Aronson announces that this (Tuesday) afternoon at the Bijou Theatre he will give a trial performance of a farce in three acts, entitled Friend Tom, by Edward Weitzel and F. S. Isham.

Robert Drouët at liberty for next season.

Hagan Opera House

ST. LOUIS, MO.

Will be Conducted as a Combination Theatre

NEXT SEASON.

Attractions desiring time will please address JOHN H. HAVLIN, GRAND OPERA HOUSE, CINCINNATI, OHIO.

NOTE—The Regular Prices will be 15 to 75c., but will raise prices if attraction is strong enough.

SHOP TALK.

The tragedian had remained silent and thoughtful throughout the dinner. His companions, with that deference which they always accorded him, had not ventured to break in upon the current of his thoughts.

It was the evening following the annual election and reunion of the Fund. The grill room was filled with many diners, and the topic of the general conversation was the Fund meeting. Our trio dined without wine. In the matter of wine it had come to be tacitly understood that to "the Governor" belonged the initiative. He ordered or refrained as the humor urged, but once the question was decided in favor of wine the limit was removed.

It frequently happened that the tragedian would reach the salad before beckoning garçon for the wine card. Needless to say, upon occasions of this kind the fat comedian showed symptoms of nervous anxiety which the tragedian probably enjoyed in his quiet way.

They had reached the toasted crackers and old English cheese. The tall man was suitably serious and thoughtful, and the fat man manifestly anxious, despite a studied nonchalance.

With the coming of the coffee the tragedian came out of his reverie.

"I fear I am but a dull companion this evening," he said. "During the half hour last past I have lived a decade."

"Me too," said the comedian, with an unmistakable emphasis. The tall man sympathized, but remained silent.

"We have attended together each public meeting of the Fund. I recall one in particular a decade ago. The little Madison Square Theatre (then Palmer's Madison Square) was crowded in every part. There were renowned singers and famous orators, among them Ingersoll, the eloquent, the unique. It was at this meeting he first gave expression to that exquisite figure of speech in which he compared Shakespeare to an intellectual ocean into which poured all the rivers of thought. I saw many of the same faces to-day, but I missed many more. The remorseless reaper has stalked steadily on and Time's frosty fingers have been busy with the tresses of those of us still in evidence. Yet the years have brought us more food for thankfulness than for regret. But I shed a tear to-day, an honest manly tear, and I wiped it away without a blush.

"When our retiring president had finished his touching address and sank into his seat, his heart swelling with emotion, his eyes filled with tears, and his voice tremulous with an exquisite pathos, I felt an almost irresistible desire to step upon the stage, take him by the hand, and say: 'Mr. President, friend, comrade, the humble members of the Actors' Fund of America will ever bear you in grateful remembrance. In the flush of your fame you came to us. You gave us of your means, you lent us the prestige of your name, and guided us with the wisdom of your counsels. To you, more than to any single individual, we owe our wonderful growth and our honorable status among the great charities of the Christian world. With that spirit of unselfishness that has characterized your conduct in all of your relations to the Fund, you now, in the hour of your adversity, insist upon resigning your charge to other hands, that the noble charity which you love may not, even by implication, suffer or be retarded in its work through your misfortunes. Believe me, sir, we appreciate your motives, loth as we are to be deprived of your wise counsels. We know that you need your time and energies to retrieve your fallen fortunes. You have done much to dignify the dramatic art in New York and in America, and you have done nothing to degrade it. And now, with the mellowing light of the second half century resting upon you, you begin anew the battle of life. Our hearts go with you in the struggle, and if there is an eternal fitness of things, your name will again become a synonym for that which is best in all things relating to our art, and none will rejoice more sincerely than the humble working members of the Actors' Fund of America.'"

At this moment the Lyceum School leading man passed. He bowed stiffly, and took a seat at the far end of the room.

"I wonder," began the tragedian, with a quizzical smile, "how a pony brandy would fit, about this time?"

The tall man said he had rarely found a pony a misfit at any time. The fat man said that if they wanted to try it on a dog, he was willing to pose as the dog, and would take his chances on fits, and when garçon started for the rear the comedian added: "Don't wait for that pony to grow." The tall man converted his pony into a toddy and sipped it with evident relish. The tragedian burned his over his coffee, watching the blue flame with thoughtful interest. The fat man tossed his off at a gulp and looked sadly into the empty glass.

"What I particularly object to is this," said the comedian. "When I relate an experience for the edification of our little contingent, I object to having a Lyceum School leading man at the adjoining table giving an order for roast turkey stuffed with chestnuts, with the emphasis on chestnuts. What I want to know is this: Is a man upon post-prandial occasions limited to facts?"

"That question has been so incomparably answered by the Autocrat," said the tragedian, "that I know you will pardon the paraphrase. Some persons affect to believe that all conversation should consist of absolute truths, in the form of rigidly stated propositions. Now what would we think of the musical composer who would give us nothing but perfect chords and simple melodies? No diminished fifths, no flat sevenths, no flourishes? Now it is reasonable to presume that just as music to be entirely effective must have its digressions and its grace notes, so conversation must have its partial truths, its embellishments and artistic digressions.

"Men are apt to be conceited about a little localized stratum of specific knowledge. Well conditioned conversationalists have a horror of the cold blooded man of 'facts.'

"He can ruin the dinner and spoil the talk of a dozen men of *esprit*.

"Talking is one of the fine arts, and its fluent harmonies may be spoiled by the intrusion of a single harsh note. Let your conversation be suggestive rather than argumentative."

"Thanks. I'm glad to get the straight tip. That's the way I felt about it myself, only I probably shouldn't have expressed it in exactly those words," said the comedian.

"By the way," said the tall man, that same Lyceum School man has christened us the Mutual Admiration Society. How should we take it, as a reproach or a compliment?"

"The latter, by all means," said the tragedian. "Mutual admiration is a phase of social development which belongs to our highest civilization. Men of genius in art, literature, science, and philanthropy are, or should be, mutual admiration societies.

"When a party of clever fellows meet or dine together and have a merry time, it does not follow that they have signed a compact to glorify themselves at the expense of other people who are not of their number. The poor creature who rails at their enjoyment is probably disgusted that he is not one of them. To again quote the oracle: 'Next to youthful love and family affection, there is no human sentiment better than that which unites the societies of mutual admiration. What would literature or art be without such associations? Let the poor creature who sneers inspect the mysteries through the knothole he has secured, but not use that orifice as a medium for his popgun.'

"That community that cannot boast a M. A. S. may serve as a temporary tarrying point, but not as an abiding place for men of genius."

"Thanks," said the fat man, and the tall man looked intellectual.

"This is a little thing I didn't intend to mention," said the comedian, "but since the Lyceum School leading man has indirectly led to this intellectual repast, I'll tell you why he's sore on me since we got in from the Spring tour. You have no doubt noticed that while he don't give me the cut direct, he does not gush as formerly?"

"I thought I had noticed an iciness in the atmosphere as he saluted in passing."

"That's right, and all through absurd professional jealousy. You see, just before closing the manager produced a new war drama out West. The Lyceum man played the juvenile hero, a Northern officer, and I played a Dutch private soldier. We tried the piece first in Milwaukee. In one scene, while seated about the camp fire, the heavy villain, a spy, approaches the young hero, who is in charge of the advance picket, and tries to bribe him to reveal the strength of the command. The young officer promptly places him under arrest, and then a dialogue something like this occurs:

"*Hero:* So, craven, at last your hellish treason is revealed! And you dared make this vile proposition to *me!*

"*Villain:* You have entirely misunderstood me.

"*Hero:* Base subterfuge! What did you take me for?

"*Villain:* I took you for a sensible man, who seeing the war is a failure would do the best he could for himself.

"*Hero:* And you found me a true Union soldier, who loves the Stars and Stripes, and who will defend them with his last drop of blood.

"The Lyceum man tore that speech all to tatters, and disabled his larynx at rehearsal. He expected to hog the piece and strike for his salary after the first night. But somehow the Milwaukeeans didn't warm up. The piece was so bad that most of 'em had gone out before we got to that scene. But the Lyceum man was so worked up that he didn't know it. He tried it a different way each night, but it always fell flat. The flapping of the Star Spangled Banner had no effect to rouse 'em. We all kept very still and let him have the center of the stage, but it was no go.

"On Thursday evening the author was standing in the wings, and just as I went on I told him that I thought I could introduce a line at the end of that speech that would go great. He said go ahead, anything to make 'em forget that they're in Milwaukee, for just one minute. The critical moment arrived. I was seated by the camp fire down left. Lyceum was strutting and pumping. At last he got his cue. He struck an attitude and shouted: 'And you found me a true Union soldier, who loves the Stars and Stripes, and who will defend them with his last drop of blood.'

"I waited for the round that never came, and then I shouted: 'And he always drinks Pabst beer.'

"The applause was so terrific that the stage hands all woke up. The ushers ran in from the lobby, the author fainted, the manager rushed out of the box office with a Babcock extinguisher on his back, and the gas man and property boy, who were sleeping in R. I. E., jumped up suddenly and one rang the fire alarm and the other the curtain bell. MILTON NOBLES.

THE EFFECT OF SUPPRESSED EMOTIONALISM.

Listlessly wandering about the streets of a Western city one afternoon last Winter, and feeling an overpowering sense of drowsiness, I found myself in front of a continuous show theatre. The thought struck me that at a very small expense I might go up into the gallery, take a back seat, and enjoy a little nap. How long I slept I do not know. I was eventually awakened by a rather boisterous round of applause. Very much refreshed, I remained to see the encore turns, and other turns as well. This is remarkable for the reason that I have seen so many variety shows that there has almost ceased to be any variety in them for me. However, I was very much interested, and more than pleased by the comedy, a very pretty play beautifully staged and admirably acted. So well was it played that I forgave the actor who did the old man for keeping me out of an engagement, although I thought at the time that I could have taken the piece in his part. At the conclusion of the comedy I left the theatre very much gratified, and felt in good humor with myself all the next day.

The next evening I attended the presentation of a Shakesperean play by a select company of classical artists. I was not at all sleepy, but very much on the alert for points. The scenes of the play are laid in ancient Britain and in the city of Rome about two thousand years ago. The scenery was both exquisite, fine, and superbly grand. The costumes worn by the actors were very beautiful, and apparently of costly material. I was surprised to learn from this that the ancient Britons were far more advanced in textile arts than my little reading had led me to suppose. There were two young men who lived in a cave with their presumptive father, very beautiful and shapely youths, indeed. They parted their hair in the middle, and there was not the least sign of tan on their handsome faces. The skins of the wild beasts in which they were clothed seemed to have come fresh from the furrier. Altogether, they were the gentlest and cleanest savages I ever saw. A Roman army invaded the country and was defeated. I was really sorry such pretty soldiers should have suffered defeat, they were so nice. Some of them wore satin shoes, immaculate fleshings, very light harness, and brilliantly polished helmets. How they managed to keep their bare arms from being sunburned and to sustain such an elegant appearance while in active campaign in a rugged country I am at a loss to understand.

The text of Shakespeare is usually very deep. It was owing to this fact, perhaps, that some of the actors were not as well understood as they might have been.

There was, withal, a very intense suppressed emotionalism, which finally overpowered my perceptive faculties to such an extent that I fell into a tranquil slumber, from which I was at last very gently aroused by the final applause of the audience. I did not feel half contented with myself the next day. I wanted to go back to the old days and sit in the pit of the Bowery Theatre, and yell: "Hay, Eddie! Hay, Eddie!" For while there might have been a great deal of Bowery blood and thunder in the acting of that time, there was not the least danger of being put to sleep by suppressed emotionalism.

THESPIS.

MAX C. ANDERSON IN TOWN.

Manager Max C. Anderson, at present one of the most prominent figures in the theatrical circles of Cincinnati, has arrived in the city and made his metropolitan headquarters in the Knickerbocker Building. To a MIRROR man Mr. Anderson said: "The Walnut Street Theatre, at Cincinnati, of which I have recently obtained control, will be operated hereafter at popular prices and without 'syndicate' connection. The house will be entirely remodeled and renovated, electric lights will be put in, and attractions of a high class will be played. Among bookings already made are Bo-Peep, Tony Pastor, Sinbad, Gayest Manhattan, Donnelly and Girard, Hopkins' Trans-Oceanics, Primrose and West, Monte Cristo, Jr., 1492 The Widow Jones, and Courted into Court."

RICHARD MANSFIELD AND OLYMPIA.

Negotiations were opened last week between Richard Mansfield and Oscar Hammerstein with a view to arranging for an Autumn engagement of Mr. Mansfield's company at the Olympia Theatre in September, preceding the production of La Poupée. Certain alterations will be made in the house, which Mr. Mansfield, it is said, will be asked to rechristen. The definite outcome of the negotiations has not been announced.

RITA BRONSON.

The front page this week is graced by a likeness of Rita Bronson, a young society woman who has recently entered vaudeville, her partner is her husband, Fred Bronson, and they are known to the public as Bronson and Bronson.

Mrs. Bronson was born in Philadelphia, and was prominent in society circles in the Quaker City until she went abroad to live. She took up her residence in Paris with some relatives, but spent a great deal of her time in travel. She made annual trips to the United States, and has been across the Atlantic fourteen times.

As may be seen from her picture, Mrs. Bronson has more than her share of beauty. She has a fine figure, and, possessing exquisite taste in dress, presents at all times on or off the stage a very pleasing picture. Although she hails from the Quaker City Mrs. Bronson has none of the traits which are supposed to belong to Philadelphia girls. She is bright and vivacious, and a very entertaining conversationalist. She has an excellent singing voice, which has been trained by the best teachers in Europe. Having a decided talent for the stage, she made up her mind this Spring to go into vaudeville.

She and her husband secured a one-act play from J. A. Fraser, Jr., and made their debut a few weeks ago at the Academy of Music in Milwaukee with such success that they were afterward engaged to appear at the Schiller Theatre in Chicago, where their hit was equally pronounced. Mrs. Bronson's gowns made a decided sensation with the patrons of the theatres in which they appeared. They were all made by the most exclusive dressmaker in Paris, and are marvels of the modiste's art.

Mr. Bronson, who appears in the sketch with his wife, is a tall, fine-looking man and a capable actor. He is a graduate of Yale. Their marriage was a very romantic one. He is the son of Giles Taintor, a well-known millionaire banker of New York city. He married contrary to his father's wishes, and has had to fight the battle of life on his own merits ever since. He has been successful in all his undertakings, and hopes, with his wife, to win the favor of the public in his vaudeville venture.

SAID TO THE MIRROR.

FREDERICK RENOLDS: "I see in THE MIRROR that Joseph Slater produced at Manlius, N. Y., a new comedy drama entitled A Double Life. I beg to state that the title A Double Life is my property. The title I have used for two years, first at Peoria, Ill., December 25, 1896. I refer you to your issue of December 28, 1896, in which you will find a telegram from Manager Wylie, of the Auditorium, Peoria, announcing the first production. I have used the title considerably and find it valuable. Mr. Slater may or may not have heard of it."

MAURICE DREW: "I own two titles—Mulberry Bend, which was produced at the Grand Opera House, Reading, Pa., on October 11, 1893, and The New Mulberry Bend, copyrighted in 1896. M. B. Curtis and Al. Wilson ignored my warning and used the title Mulberry Bend at McVicker's Theatre, Chicago. My play, Mulberry Bend, has printing in two of the largest houses in the United States. Interfered with by others, its value is lessened. If I were to follow the example of the persons named, I could buy half a dozen yellow covers and using Secret Service, Never Again, Under the Red Robe, Rosemary, The Circus Girl, and My Friend from India as titles, advertise them as my property, thereby robbing the real owners and deceiving the public. Would I be doing right?"

ESTHER C. MOORE: "Here I am in Portland, Ore., and I ask THE MIRROR if there is any way to get back East. I am left out in this God-forsaken country without money, and I have a little child of fourteen months to take care of. Unless some of my friends or some association comes to my aid, I will have to give my baby to some institution to care for until I am able to do better. I cannot live in this country any longer. I've had hard trials out here enough, and my last one has been the meeting with a man and his wife who now owe me $57 for services rendered in his company on this Coast. It seems nothing can be done to a man for debt out here, nor can I get any satisfaction. I have friends in the East, and something should be done to help me back where I can at least be among honest people."

BLANCHE SEYMOUR: "I spend half of my time on my wheel, as New York is the greatest city in the country to 'bike' in. I have received, on an average, two offers of engagements a week since I advertised in THE MIRROR."

DAVENPORT AND TOURNY: "In your last issue in the notes from Philadelphia the statement is made that we have opened a supplementary season on the commonwealth plan. Will you kindly contradict the statement? We don't know where your correspondent got his information, as he has not approached either of us. We have opened a supplementary season, but it is on exactly the same principle as our stock company of the past season. We are the lessees and managers, and the members of the company are under salary. By giving this letter space in your next issue you will greatly oblige."

TELEGRAPHIC NEWS

CHICAGO.

Hall's Bulletin from the Windy City—Never Again Hits the Town Summer Opera Booming.

(Special to The Mirror.)

CHICAGO, June 14.

But two of the first class down-town theatres are now open, and Hooley's, with Never Again, has the only legitimate attraction, the Grand Opera House having the Corbett-Fitzsimmons veriscope. The Columbia, McVicker's, and the Great Northern are all "dark," and light opera at popular prices, along with vaudeville and the Summer gardens, are dividing whatever extra money there is in sight.

I saw Never Again at Hooley's the other night and enjoyed it hugely. It is a very thin farce, and with an indifferent company would be an awful "frost," but the clever players under the Frohman banner send it along with a snap and go that is refreshing. The critics have deplored the circumstances that have placed such an artist as E. M. Holland in such a play, but he makes more than could any other actor of the part, and is responsible for half of the laughs. Fritz Williams appears to thoroughly enjoy his role, and so do the audience, while his beautiful young wife (in farce and in fact) scores a decided hit. Little Gottschalk's 'cello player is a great bit of character-acting, and Isabelle Irving, Sam Reed, and Maggie Holloway Fisher galvanize the indifferent play so that one thoroughly enjoys it. It may be, as the critics have it, that art has no place amid such surroundings, but with the artists it is a case of what one of my managerial friends calls "the mazuma," and there you are. Never Again has drawn larger houses thus far than did Charlie's Aunt or The Gay Parisians when they first opened at Hooley's, and the ten weeks' engagement promises to be a big financial success.

Who shall say that the bill poster has no sense of humor after it is related that last week the knights of the pastebrush stuck up Never Again one-sheets directly under the three-sheets of the ill-fated Gentleman Joe?

Dan Stuart's fight veriscope is being shown afternoon and evening at the Grand Opera House to huge crowds, and the indications point to a successful run.

Captain Phinn R. Starr, of Uncle Sam's service, is here from his headquarters at Vicksburg, Miss., for a few days. He declares that there is no truth in the report that he is sprouting wings as a theatrical "angel." He loaned some cash to the manager of Excelsior, Jr., who was an old friend, and he now has a bill of sale of the show, which may go on at McVicker's.

The drama at Hopkins' Theatre this week is The Lost Paradise, which is being revived with success by the stock company.

Our old friend Arthur G. Cambridge, the veteran theatrical manager, had a substantial testimonial at the Alhambra last night.

The sad news of the death of Edward J. McPhelim came to us Saturday from the Elgin Insane Asylum, where he has been confined for some time. As the briliant dramatic critic of the Chicago *Tribune* he was widely known in the profession, and his loss will be keenly felt. Every one who knew "Teddy" personally loved him.

Manager Harry Powers, of Hooley's, is the first manager in Chicago to declare against Sunday night performances. Hereafter there will be no English performances at that theatre on Sunday nights.

Manager Gustave Frohman is here for the Summer with Never Again, and his wife will join him soon. Joseph Edwin is also with the company in a business capacity.

The two greatest bicycle fiends at the Auditorium are Ned Holland and Sam Reed. They breakfast in their bike clothes and then go for their daily spin on the boulevards.

Kohl, Middleton, and Castle are mounting light opera in a most superb manner at the Chicago Opera House twice a day for 10, 20, and 30—no higher. Last week Said Pasha was never put on more sumptuously, and this week Mascotte is being given on the same liberal scale. J. Aldrich Libbey, Laura Moore, Henry Leone, Milton Aborn, Christine Blessing, and J. A. Donnelly carry the burden of the operas.

Over at the Schiller light opera is also doing well. This week The Beggar Student is the bill, with Beatrice McKenzie, Bertha Bayliss, Sylvain Langlois, Frank Rushworth, and O. B. Thayer in the cast.

I had a good soubrette name on the police court sheet the other day. It was Mabel Cable. A good mate for her would be Lollie Trolley.

Little Miss Chicago in Gay Paris will be continued by Barney Fagan at the Gaiety until next Thursday, when a new edition of the burlesque, entitled, A Hot Member, will be put on, with the Lobsterscope as an added attraction.

Over on the West Side a sensational war drama called The Volunteer is being presented this week at the Bijou, formerly Hopkins'.

Ed Hilton, manager of Monroe and Hart's The Gay Matinee Girl, and James H. Palzer, of the Veriscope, were callers at my down-town office last week.

Margaret F. Wells, mother of Charles and Harry E. Wells, known in the profession here, died on June 2, and was buried at Rose Hill June 4.

George D. Mitchell has discovered the following soubrette names away down in Paris, Kentucky, and has shipped them to me by postal card: Ora Chew, May Hair, Lettie Cash, Minnie Diggs, and Cynthia Huggard.

From New York city I have received from Frederic John Maguire the names of Ruby Button and Icy Frost for the album. The last named would be a corker for a Summer roof-garden show.

Talk about your "continuous" shows! I have from Terry, Miss., a programme of the Mississippi Minstrels, announcing "280 laughs in 280 minutes."

The proprietors of "The Dizzies," where the Western actors hold forth, have remodeled their place, and, at the joint suggestion of Jim Devlin and Tony Denier, Jr., they have placed the large horseshoe mirror alongside of the free-lunch counter. This gives to the poor player the pleasing illusion that there is twice as much lunch as there really is. When he eats one red hot it looks like two, and that is a great advantage this Summer. Regards to G. Griffin, Castilian.

I had a colored prisoner before me last week who said he owned a big block uptown, worth $100,000, which had been presented to him by Queen Victoria. He also said that Mayor Harrison had given him the street inspectorship of the Second Ward, and that President McKinley had given him a $50 suit of clothes and a $50 Bible for his mother. "Every one gives me something, your honor," he said. Do you suppose I could resist that? Not a bit of it. I gave him sixty days. "BIFF" HALL.

BOSTON.

The Week at the Hub—Plans for a Great New Amusement Enterprise—Small Talk.

(Special to The Mirror.)

BOSTON, June 14.

Boston theatricals are even more quiet this week than they were last, because the Park has again closed its doors after having been reopened for the single week's engagement of Sidney Woollett in The Merchant of Venice. The principal change of bill is at the Castle Square, where The Lost Paradise is revived for a single week, the company being strengthened by the special engagement of Grace Atwell for the part of Polly Fletcher. The revival of Caste last week was an admirable one, and many critics went so far as to say that its even excellence surpassed that of John Hare earlier in the season. I do not remember having seen a better Dalroy than that of Charles Mackay, and Horace Lewis' Eccles was an admirable bit of character work. Mary Sanders and Lillian Lawrence were about even in the race for popular favor, and their work was exceedingly fine. Nina Morris was an excellent Duchess. All the productions at the Castle Square this Summer have been remarkably good, and it is not strange that the theatre is crowded at the popular prices charged.

The Walking Delegate continues to draw capital business at the Tremont, and I understand that the New York managers who have been on to see the production here have made offers for taking the work to the metropolis, Oscar Girard and all. The piece has been whipped into shape and is running along at a speed most inconsistent with the character of a walking delegate.

John Stetson's estate has sued Richard Mansfield for balance due on a long standing loan. Papers were entered in the Superior Court a week ago to-day by Pattee, Adams, and Gaston for the estate, and Mr. Mansfield was served while on a visit here. It is probable that the case will come up for trial next October. This debt goes back to a loan of $5,000 which John Stetson made to Mansfield several years ago, one of the arrangements for paying being that the actor should play it out. This he did, all but about $1,000, when for various reasons the playing out was interrupted. Since that the principal and interest, amounting to nearly $4,000, has been sought for, and the suit is the latest measure taken to get the money. Judging from the way in which the $1,000 has grown to $4,000 in a little more than two years, it will be interesting to learn the rate of interest which was charged, and this will probably come out when the matter comes to trial.

Boston is to have established a course in musical journalism to train critics in the way they should go. The New England Conservatory has added such a department, which will be under the charge of Louis C. Elson, of the *Advertiser*. It is said that there is a demand from all over the United States for expert criticism in music, and that this course will turn out machine made critics in response to demand. I suppose if it is a success it will be added to, and we may expect such courses of lectures as "The Life and Times of De Goncourt," by Philip Hale; "How to Write Comic Operas," by R. E. Wolff, and "How to Edit Symphony Programmes," by W. F. Apthorp. What will happen if a course in dramatic criticism is added is more than the members of the Playgoers' Club dare to prophesy.

At the Boston the veriscope pictures of the Corbett-Fitzsimmons fight continue to do splendid business, and the exhibition may run through the Summer. New films have been added showing the finish of the fight, and are much more satisfactory than those first displayed.

Josie Sadler has decided not to spend the Summer at Beachmont as usual, and has gone to New York, where she will fulfill professional engagements.

Charles A. Metcalf has gone to his Nantucket cottage for the Summer, and has already begun his search for sea serpents.

Phil Hunt, now in Boston, has signed to go as business-manager in advance of Tennessee's Pardner next season. He is a Boston boy, a brother to Jay Hunt, of the New Grand, has been with W. A. Brady four seasons, and was last year manager for the Washburne Sisters. He has also managed The Trolley Party, N. S. Wood, Joseph Callahan, and other attractions.

George Lowell Tracy, the Boston musician, composer of Excelsior, Jr., is busily engaged at his Winthrop residence on the final touches of the orchestration of a new opera, The Royal Twins. The libretto is by George T. Richardson, of Boston, and Paul West, of New York.

Ruth Baldwn Holt, a young actress of Boston, who has been with Otis Skinner and Elihu Spencer for the past two seasons, has signed with Augustin Daly's company. This will give Bostonians a large contingent in that organization, as in addition to Henry L. Southwick and Lola Purman Tripp, whom I mentioned in my last letter, George W. Wilson will appear in leading comedy roles, and Ethel A. Hornick will be another member.

Ellen Rowland's plans for next season are being carefully considered, and are practically made, although she is not ready to announce them. Mrs. Annie Petremont was here to see the performance of Miss Rowland. She said that her play, The Black Butterfly, is to be tried by a Summer stock company. Her own professional debut is deferred for a time.

Among the professionals who witnessed Sidney Wollett's first performance of Shylock were George Fawcett, Frank Keenan, Julie Ring, and Eben Plympton. Plympton, by the way, was wanted for the part of Bassanio, but his figure was somewhat of a staggerer from a box-office point of view.

The regulation passed by the Aldermen forbidding tall hats in the theatre has been advertised lavishly in the papers with the announcement that the regulation was presented to the Mayor on May 25 and was not returned by him within ten days thereafter. Thus it seems that Boston's bachelor Mayor has a tender spot in his heart for the fair sex.

A sensation was caused in the Board of Aldermen last week when Mr. Colby offered this order: "Ordered, That all licenses issued to Frank V. Dunn for public amusements or exhibitions, now in force, be, and the same hereby are revoked." He said that Mr. Dunn had repeatedly transgressed the rules of the Board by posting paper without submitting it to the committee on licenses. The Aldermen had a hot fight on the subject, and finally the order went to the committee on public improvements. When the Board came back from secret session, the new draft of an order was reported and adopted without debate. "Ordered, That the City Clerk be directed to send notice to Frank V. Dunn that any violation on his part of the revised regulations of 1882, relative to advertising public performances by means of posters or placards, until such posters or placards have been approved by the committee on licenses, will subject him to a revocation of his license."

George H. Brennan writes to the *Record* that he has not leased the Castle Square Theatre to conduct it as a dramatic house. He says: "It is not true that the understanding has been reached between the owners of the Castle Square and myself. I regard the Castle Square as a good theatrical investment, having had an excellent opportunity to judge its merits when I played Mr. Haworth there six weeks to big houses a couple of years ago." On the other hand, I hear that a large guarantee fund has been subscribed sufficient to insure the return of the opera company in September.

Ettie Coggswell says that her trouble at Woburn was due to an incompetent supporting company, and she is getting together a new body of players.

In the insolvency court last week the third meeting of the creditors of Charles L. Fletcher was adjourned to June 25.

The Girl from Paris is booked for a run of twenty weeks at the Park next season.

J. B. Hollis will make a feature of his production of On the Rappahannock with his repertoire company next season.

Edward E. Rose, who has been rehearsing his Summer company at the Grand, left with them for Lewiston, Maine, and will remain there till Autumn, when his second season will open.

Rich and Harris will open their companies as follows: The Good Mr. Best, New York, Garrick, August 23; The Widow Jones, Stamford, Conn., August 28; Courted Into Court, Newark, N. J., August 30.

An especially elaborate venture in the amusement line is to be made in Boston for next season. So successful has been Charles F. Atkinson's first season with the Zoo in the old Public Library Building that he has decided to extend the enterprise. The present zoological exhibition and its incidental features are to expand into an enterprise that will embrace the erection of a new auditorium, the addition of an exhibition hall, a subterranean marine spectacle to be known as "The Streets of Venice," and possibly in time the creation of both an aquarium and a roof-garden. All this is going to cost fully $300,000, aside from the purchase price of the land and buildings themselves, making the whole a $1,000,000 enterprise. As a result of careful investigation on the part of banking, real estate, and architectural experts a number of prominent Boston financiers have formed the Old Public Library Trust, and have arranged with the city of Boston to take over the property for the sum of $850,000. The plans are elaborate, and if they are carried out Boston will have a regular Aladdin's palace of amusement. The architect who will have charge of the contemplated improvements is Mr. C. H. Blackall, who designed the Bowdoin Square Theatre, Tremont Temple, and other well-known structures.

Max Zach is going to bring a body of symphony players to Keith's during July. W. H. Peabody and Madame Scalchi will sing there the same month.

Mr. and Mrs. Dudley Prescott have gone to Saxton's River, Vt., for the Summer.

Agnes Milton, who was seen in The Good Mr. Best, is in town as the guest of Mrs. John H. Reber. She will play an ingenue role in Courted Into Court. JAY BENTON.

PHILADELPHIA.

Wang—Good Bills at the Girard Avenue Auditorium and Bijou—Death of J. H. Taylor.

(Special to The Mirror.)

PHILADELPHIA, June 14.

The five places of amusement still open are all doing a thriving business, the cool weather being a great help, but this cannot last much longer, and before the week is over the outdoor resorts with musical attractions, which have suffered greatly for the past two weeks, will come in for their innings. The week of June 21 will inaugurate the National Saengerfest in this city, for which a special building has been erected with a seating capacity of 20,000. This will attract strangers from all parts of the country, and is likely to prove a bonanza to our theatres for the entire week.

The Castle Square Opera company at the Grand Opera House turned away people at every performance last week with their splendid production of Wang, which is retained for this week and is likely to be continued for a third week. Our most critical papers pronounce this production superior to that of De Wolf Hopper. Albert Hart as Wang, Norma Kopp as Metaya, Frank Casey as Pepat, Ethel Lynton as the Widow, and Edith Mason, Frank Burrows, Thomas H. Persse, and the large and well-trained chorus deserve commendation for making one of the greatest success of the season. After the run of Wang in this city it will be sent to Baltimore and Washington. The Fencing Master is in rehearsal for an early production.

Henry W. Savage, owner of the Castle Square Opera company, desires me to state that he has not the faintest idea of forming a company for New York city. He has been approached regarding a scheme of this kind by several managers, but for the present is well contented with the success of his three organizations, which he is continually strengthening.

The Wolff-Fording Costume company, of Boston, is a well-known business firm, the partners being William Wolff, the popular comedian and general director of the Castle Square Opera company, and Anne Fording, who, as a designer of costumes, is noted throughout the country. The ties connecting the firm will be greatly strengthened to morrow afternoon, as the partners will enter into an agreement to remain together for life. After the wedding dinner, the happy couple will take a two weeks' tour. Billy Wolff is to be congratulated.

My Friend from India will open the Fall season of the Chestnut Street Theatre on August 30.

Walter Damrosch with his family occupy a house at Jenkentown, in the suburbs of this city. While he was leading his band at Willow Grove some enterprising burglars got away with about seventy-five pieces of silverware from his residence, and up to date there is to the identity of the evil-doers no clew.

Mark Murphy, late star of O'Dowd's Neighbors, now taking a shy at the vaudeville, appeared in this city last week with a limited assortment of worn-out chestnuts and jokes of very questionable character. He holds up to ridicule, moreover, a religious sect which is noted for its patronage of amusements. Mark should do better than this or make way for the many young and bright artists, not drawing one quarter of his salary, who are giving clean and artistic acts. Manager William J. Gilmore discharged an actress playing a sketch two weeks ago after one representation, because her references to religious subjects gave offense to his patrons. This should be a warning to comedians. To burlesque religion is always in bad taste and is unpopular.

The Girard Avenue Theatre presents an attractive bill this week, and is meeting with good business. Pygmalion and Galatea, with Creston Clarke and Adelaide Prince in the title-roles, and Harry Davenport as Chrysos, is the principal feature. My Boy, which opens the performance, is admirably cast with Wilfred Clarke, Emma Maddern, and Edwin Middleton. Another souvenir matinee will be given on Wednesday, last week proving that it pays to return favors to the patrons. The programme for week of June 21 is as yet undecided.

The Auditorium presents one of the most attractive bills of the season this week, and the house to-night has a large audience, which is well pleased with the vaudeville offering, which introduces Sam Bernard, J. K. (Fritz) Emmet, supported by his own company in the new sketch, Bubbles; Lizzie B. Raymond, Hattie Delaro Barnes, Phyllis Rankin in imitations of Anna Held; Horwitz and Bowers, Belle Hathaway with her dog and monkey circus; Barr and Evans. For the week of June 21, being Saengerfest week, a daily matinee will be given, presenting Edward Harrigan and his own company in Sergeant Hickey in addition to a strong variety bill.

James H. Taylor, a sterling actor and well known in the profession, died at the home of his sister, Mrs. Burton, in Downingtown, Pa., June 6, of dropsy, in his seventy-second year. In his time he supported Booth and Barrett, Madame Janauschek, Modjeska, and was a stock actor in the palmy days of the Arch and Walnut Street Theatre. He was never married. In connection with J. Bard Worrell he was the manager of the Empire Theatre in this city from 1891-95, which was torn down to make way for the Hotel Walton.

The Bijou Theatre continues in its wonderful successful career, presenting a constant change of legitimate and star vaudeville novelties. The hit of this week is Charles Dickson and Lillian Burkhart in their pathetic sketch, A Man About Town, in which Forrest Floyd and George Leonard are also introduced. Lillian Burkhart enacts for the first time the role of a boy, and deserves great credit for her artistic delineation. W. P. Sweatnam, Herr Grais with his European troupe of trained animals, the biographe, Charles Sweet, Blancia Benedetto, violin prodigy; Gordon and Lick, Eddie Odell, Evans and Vidocq, Mitchell and Jess, Genero and Bailey, Lulu Thies, the Fansons, and Tommy Hayes in a musical novelty complete the lengthy programme. B. F. Keith's $20,000 spectacle, titled Visions of Art, will be seen here next week.

The Twentieth Century Sports hold the week at the Lyceum Theatre in the burlesques The Count de Mud and Callahan's Reception. In the olio Pearl Stephens, soubrette; O'Brien Brothers, Delmore and Kennedy, Worth and Marshall, and Kennedy and Bryce, Irish comedians, are the principal features.

The Early Birds Burlesque company is booked for the week of June 21.

Last week in this city Victory Bateman (daughter of Lizzie Cresse, formerly of the old Arch Street Theatre Stock company) obtained a divorce from Wilfred Clarke, the comedian. Also Emma M. Ivins, professionally known as Virginia Stuart, who has appeared in New York and her road company in Lady of Lyons, was granted a divorce from Horace F. Ivins for desertion and non support.

Clifford Wilkins, the popular treasurer of the Grand Opera House, has been tendered a benefit, and it will require the nights of June 21, 22, 23 to accommodate his hosts of friends.

John Philip Sousa has filed a cross bill in our local courts against the estate of the late David Blakely, contending that his contract ended with the latter's death, and that verbal contract was violated by Mrs. Blakely, and that she has now in her possession various sums of money which he is entitled to; and he asks the court to direct an accounting and issue an injunction restraining her from using, selling, or otherwise disposing of any of the music which heretofore constituted any part of the musical library of Sousa's Band.

The many friends of Oscar Girard, the inimitable and refined comedian, are pleased to hear of the great success in Boston of his new comic opera, called The Walking Delegate.

The report that Mathilde Cottrelly will have charge of one of our prominent theatres next season for German theatrical and operatic productions is gaining evidence. Negotiations are now going on, and Madame Cottrelly is backed by plenty of capital and by prominent citizens.

Lillian Burkhart, the favorite comedienne, sails for Europe July 3, for a seven weeks' rest and recreation.

The following musical organizations are in this city, playing at the rural resorts: Damrosch's New York Symphony Orchestra at Willow Grove, the Boston Concert Band and White City Band at Washington Park on the Delaware, and Conterno's Band at Woodside Park.

S. FERNBERGER.

WASHINGTON.

Opera, Comedy, and Vaudeville Prospering—New Productions Arranged—Items.

(Special to The Mirror.)

WASHINGTON, June 14.

The ninth week of the Castle Square Opera company, at the Lafayette Square, was to-night marked by an elaborate revival of Gilbert and Sullivan's The Gondoliers. The presentation won the pronounced approval of a large audience. The cast follows: Duke of Plaza-Toro, W. Propert Carleton; Luiz, Reginald Roberts; Don Alhambra del Bolero, Raymond Hitchcock; Marco Palmieri, Joseph Sheehan; Guiseppi Palmieri, William G. Stuart; Antonio, Arthur Cunningham; Duchess of Plaza-Toro, Gertrude Kellogg; Casilda, Alice Judson; Giannetta, Grace Golden; and Tessa, Belle Chamberlain. The principal numbers were many times encored. The scenic investiture was strikingly effective and the costuming was picturesque. This being Flag Day, a feature of to-night's performance was the singing by the entire company, for the first time in public, of E. Berliner and W. J. Newton's "Columbian Anthem," dedicated to the Daughters of the American Revolution, and the presentation to each lady in attendance of a piano copy of the words and music. Next week, Cavalleria Rusticana and Pinafore.

The Columbia Stock company, at the Columbia, has an excellent bill this week in the Paultons' comedy, A Man with the Past, giving a performance greatly enjoyed by a large audience. Al. S. Lipman, as the innocent Horace Hooper, and James O. Barrows, as the gay old Josiah Hooper, made a complete success of the two leading roles. Katherine Grey, Kate Denin Wilson, Pearl Evelynne, Grace Scott, Carrie Berg, William Boag, Geoffrey Stein, Alfred Hickman, William W. Jefferson, and Frank Beamish have parts in which they appear to advantage.

JAMES M. BROPHY

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Jennette Ferrell is a new addition to the company who scores strongly. The comedy was given a handsome stage dressing. Jack Robinson, a first production, is in preparation for next week.

The strong indorsement attending the introduction of high-class vaudeville at the Grand has induced Managers Kernan and Rife to continue for an indefinite period. Opening to-night for the week to a very large audience, the following appear: Eugene O'Rourke and Ada Dare, Mark Murphy, Raymon Moore, Pearl Andrews, Oceana, O. K. Sato, Carrie Ezier, Al. Stearns, and Morton and Andrews.

The New York Burlesquers, headed by Little Egypt, are at Kernan's Lyceum, opening to a good house. Gladys Castleton, the Everetts, the Healys, Johnson and Mack, Wren and Daly, and Robert Emmett are among the company. The Henry Burlesque company follows.

The production of His Little Dodge during the past week by the Columbian Theatre company was a big success. E. E. Rice, who was here to see his play produced, is more than ever convinced that he has a good property, especially as it requires only a half dozen people for the cast.

Al. S. Lipman, leading man of the Columbia company, will retire soon to complete other business arrangements, and will be succeeded in the position by William Ingersoll. Bert C. Thayer will also be a new addition to the company.

Meyer Cohen, the descriptive singer, is a feature of the Lawrence Hotel Summer Garden.

Corinne Parker is home after a seven months' season with Augustin Daly. On August 1 she will sail for Europe with the Daly company.

A Gentleman Vagabond, a new play by Willard Holcomb, dramatic editor of the Washington *Post*, will have a first production shortly at the Columbia. It is a story written around the character of Beau Hickman, a celebrated Washington product of half a century ago.

The Wallace Shows will spread canvas here for two days, 23-24.

JOHN T. WARDE.

ST. LOUIS.

The Boston Lyric Opera Company—Opera at Koerner's—Big Outdoor Business—Notes.

(*Special to The Mirror.*)

ST. LOUIS, June 14.

The weather during the early part of last week was somewhat unsettled, and it interfered with outdoor amusements. But later in the week it became warmer, and the attendance at the Summer resorts was all that could be desired.

The best opera company that has ever given Summer opera at Uhrig's Cave, the Boston Lyric Opera company, began its season there last Monday evening. The night was a little cool, but a large audience was in attendance. Lucia di Lammermoor and Cavalleria Rusticana were the operas given. Fatmah Diard sang the part of Lucy in the former opera in a most pleasing manner, and with a great deal of spirit, and received two curtain-calls for her excellent work. Payne Clark, W. H. Clarke, J. K. Murray also did good work, and the others of the cast were strong. In Cavalleria Rusticana Clara Lane sang the part of Santuzza in a most meritorious manner. Hattie Belle Ladd, Edgar Temple, and J. K. Murray also received much commendation for their effective singing in the same opera. The productions were well staged, and the chorus large. The orchestra for the season is Maddern's, which has been increased to eighteen pieces. This week Carmen will be sung.

Last Sunday night the season of Summer opera at Koerner's Park Theatre was inaugurated with the opera Clover as the attraction, and although the evening was rainy and chilly a fine audience was present. Lillie Salinger, Annie Meyers, and Drew Donaldson took the principal feminine parts, and all soon established themselves as favorites. Charles Bassett and Ben Lodge in the leading men's roles also met with a cordial reception. The chorus is a particularly good one, and did effective work; the whole performance was most successful. To Musical Director John Lang is due much credit for the manner in which the production was given.

Colonel Hopkins' new pavilion at Forest Park Highlands did a very large business last week, and the new vaudeville bill he provided took immensely. Johnny and Emma Ray, Lew Sully, and Lewis and Ernest were the strong features, but the rest were most thoroughly appreciated. The programme put on yesterday drew an immense crowd; it included the Old Homestead Quartette, headed by R. J. Jose; Carroll Johnson, Jessie Mae Hall, Geguere and Boyer, John and Emma Ray (second week), Conroy and McDonald, Misses Dare and Cole, and the fourth week of Lewis and Ernest.

The Suburban gave its patrons a strong programme and drew big audiences last week, Charles T. Ellis, Press Eldridge, and Filson and Errol being the strong cards. The new bill that went into effect yesterday, and which drew one of the largest crowds of the season, had the following people on the programme: The great Fleurette and the four Fleurs de Lys, Ezra Kendall, Charles T. Ellis and wife, Sherman and Morrissey, and others. Manager Gumpertz is providing fine attractions for his patrons.

Boyton's Garden and Shoot the Chutes resort drew a large crowd last week. A new programme was put on yesterday.

The St. Louis Press Club gave a most delightful entertainment last Thursday night at their rooms. Almost all the artists playing in the city volunteered, among them being Morton and Revelle, Gracie Hazard, Lew Sully, from Forest Park Highlands; Press Eldridge, and Charles T. Ellis, from the Suburban; the Electric Comedy Four, Nonpareil, from the Boyton Theatre, and many others.

The performance given by the St. Louis School of Elocution and Dramatic Art and the Versatile Club at the Fourteenth Street Theatre last Tuesday night, under the direction of Edwin L. McDowell, was a success.

The benefit tendered to Emile Collins, of Hopkins' Grand Opera House Stock company, last Saturday afternoon and evening, was not as great a success as was expected. Jim the Westener was the play, and the members of the stock company remaining in the city took part. A vaudeville bill was also given.

Emile Mandola, the Spanish equilibrist, who balances himself on a revolving ball, fell and broke his arm last Wednesday afternoon while performing at Forest Park Highlands. He will be unable to resume work for several weeks.

Colonel Hopkins is back from an Eastern trip. He will be here for several days.

J. K. Murray, manager of the Boston Lyric Opera company, is authority for the statement that he, with others, is negotiating for the lease of a theatre in which to give opera after the Summer season at Uhrig's Cave is finished. The movement has not gone far enough for the publication of details.

Articles of incorporation were filed last Thursday by the Columbia Theatre Company. The capital stock is given as $200,000, all paid, divided into 2,000 shares of the par value of $100 each. They propose to remodel the building at the corner of Sixth and St. Charles Streets, as announced several weeks ago. Charles Salisbury, manager of Hopkins' continuous theatre last season, will be the manager of the new theatre, and is now East arranging for the stock company and attractions.

Manager Jaxon, of the Boston Lyric Opera company, will give a St. Louis Press Club night at Uhrig's Cave, June 22, and will produce probably The Chimes of Normandy. It is needless to say that nothing will be too good for the newspaper fraternity on that night.

Will Dickson, the well-known St. Louis theatrical manager, is the business-manager at Koerner's Park this Summer.

W. C. HOWLAND.

CINCINNATI.

A Novel Feature at The Lagoon—Vaudeville—The Zoo Concert—Notes.

(*Special to The Mirror.*)

CINCINNATI, June 14.

A decidedly novel feature was presented at the Ludlow Lagoon yesterday. It was an aquatic pantomime, given on the lake, entitled The Walrus Hunt. Paul Boynton takes a prominent part in these water sports, which are laughable in the extreme. The water carnival will be repeated every afternoon and evening throughout the week. On Friday night the Tredecim Fraternity, a local high school society, will hold its annual banquet at the Lagoon Club house, on the shores of the beautiful lake.

The bicycle track at Chester Park will be utilized throughout the coming week by contests between the feminine bicycle riders, Tillie Anderson, May Allen, Dottie Farnsworth, Annie Oswald, Lucy Berry, and Elsie Gabell. The theatre offers the following list of vaudeville stars: Bobby Gaylor, the Irish comedian; Titenia, the artistic toe dancer; Juno Salmo, contortionist; Bernard Dyllan, talladist; Houdini and Herne, necromancers; Grace Hazzard, specialist; and Harry Atkinson, the Australian Orpheus.

The Zoo concert was well attended last Friday, and an excellent musical programme was rendered by John Weber's Full Military Band. The gardens never looked more beautiful, and are the admiration of every visitor.

The veriscope pictures of the Fitzimmons-Corbett fight have proven such a drawing card that they will be continued at the Grand indefinitely.

WILLIAM SAMPSON.

BALTIMORE.

The Castle Square Opera Company—Music and Vaudeville at the Auditorium—Gossip.

(*Special to The Mirror.*)

BALTIMORE, June 13.

The Little Tycoon was produced by the Castle Square Opera company at the Academy of Music to-night before a large and appreciative audience and was thoroughly enjoyed. It has been some time since the catchy strains of Willard Spenser's popular little opera have been heard in Baltimore, and we were quite prepared to enjoy the really excellent presentation of it given us. The Castle Square company maintain right along the high standard they set for themselves the opening week, and the result has been that business has steadily increased. Last week Paul Jones was given a delightful production, and was in all respects a genuine treat for this time of the season.

The Auditorium Music Hall and Roof Garden has an attractive programme this week.

Electric Park did not do particularly well last week owing to the disagreeable weather, but they have all the attractions that go to please the public, and as the weather is growing warmer they will no doubt do a large business this week.

The Little Egypt company at the Monumental did good business last week, but put up a very tart show. This week we have the Henry Burlesque company.

Tommy Boylan has taken a hotel at Ocean City, Md., where he will doubtless welcome many of his professional friends during the season.

Manager Tunis F. Dean, of the Academy, who spent last Summer in Europe, is contemplating another trip.

The Music Hall concerts continue to merit popular approval. Manager Strakosch keeps his eyes wide open for drawing cards, and knows just what the public wants.

HAROLD RUTLEDGE.

GOSSIP OF THE TOWN.

Verner Clarges, who has been spending four weeks at Chatham, N. Y., has returned to the city.

Richard Mansfield's business is all transacted at his office, 1181 Broadway (Boudoine Building), which is in charge of his business representative, J. H. Dillon.

R. A. Barnet's latest work is a musical comedy, The Ballet Girl, for production next Winter. Adrian Ross and James T. Tanner each have copyrighted the same title, and there seems fair promise for a plenitude of Ballet Girls.

Henry T. Chanfrau promises a grand revival of Kit, the Arkansas Traveler, for the coming season, and a sumptuous revival of Dion Boucicault's Octoroon later on.

Mr. and Mrs. Fred Rullman will sail for Europe early in July.

Lawyer C. E. Poucher, who took active interest in legislation on behalf of the profession last Winter, has been ill at his New Jersey farm for some weeks, and will sail for Europe when convalescent.

Frank Davis and Lilian Jerome will sail for London to-morrow (Wednesday) on the *Lucania*.

Cal Stone, the popular general ticket agent of the Northern Pacific, is in the city.

Nita Sykes and party were entertained by Captain Taylor on board U. S. S. *Indiana* last week.

Mr. and Mrs. J. H. Ryley (Madeleine Lucette Ryley) have rented "Jack" Barnes' house in London for the season. Mrs. Ryley's farce, The Mysterious Mr. Bugle, will be presented in London by Charles Hawtrey, who will play Fondacre to Weedon Grossmith's Pollinger.

Paul Arthur has decided to remain permanently in London, where he has been most successful.

W. R. Hayden, Stuart Robson's manager, who has been ill for some time, is convalescent and will resume his work next Fall.

Herbert Kelcey sailed last Tuesday for Europe.

The receiver for the North River Bank applied last week for an order to compel Madame Adelaide Herrmann to pay certain checks given by her last year when she was offered the sale of a $20,000 claim for $5,500. A justice doubted whether there was reason why Madame Herrmann should pay, and referred the case to the Appellate Division.

The Garrick Theatre company, which has enjoyed a prosperous season since last December, is now composed of the following members: Gilbert Faust, manager; George C. Wood, Francis Owen, M. D. Scofield, R. E. Tomlinson, Eva N. Carr, Ollie Wood, Minnie Hoffman, and Pauline Scofield.

Vivian Bernard, who is visiting at London her sister, Annie Goward, and half-sister, Kittie Seymour, occupied a box at the Derby, and is enjoying the many festivities incident to the Jubilee.

Nina Morris has scored a series of personal successes at Boston with the Castle Square Theatre Stock company, and her gowns have created something of a sensation in the æsthetic Modern Athens.

IN SUMMER PLACES.

Theodore T. Rook will close with the Joshua Simpkins company on Saturday, and will spend the Summer in Youngstown, O. He will go with Blue Jeans next season.

John E. Warner is at Meredith, N. H.

W. Scott Youree, the Boston baritone, was in town last week on the way to his home at Shreveport, La.

Albert Bruning closed his season with Margaret Mather on May 30. He and Mrs. Bruning have gone to the Canadian backwoods to fish for trout. They are guests of the St. Jerome Club.

Edmund L. Breese, at Atlantic City.

Manager J. H. Gray and his family, of Willimantic, Conn., will summer at Pleasure Beach, Conn.

Mr. and Mrs. Charles G. Craig have rented a cottage at Amityville, where they will spend the Summer. Thomas Keirns, of The Girl from Paris company, will be their guest.

Madeleine Bouton sailed for the Old World on the *Paris* on June 9. She will be present at the Jubilee ceremonies in London, and will then visit Paris, Carlsbad, and Ostend.

George Honey will summer at Babylon, L. I.

A. Judah is at Lake Ronkonkoma, N. Y.; Albert Rheinstrom will rest at Long Branch; William Harris and John J. McNally are at West Baden, Ind.

Mr. and Mrs. George C. Boniface and their little daughter, Symona, are at Bayonne, N. J., for the Summer.

Mr. and Mrs. Fred Mower are spending their vacation at their home, Lynn, Mass.

Florence Rockwell will spend July and August at Nayn Beach, R. I.

J. P. Keefe is at his Summer residence, Patchogue, L. I.

Schenck Cooper, the Brooklyn correspondent of THE MIRROR, is at Nantucket.

Mr. and Mrs. John A. Himmerlein are summering at Kelly's Island, Lake Erie.

F. C. Whitney will rest at Detroit, Ben Teal at Portland, Ore., and Henry E. Dixey at Boston.

George H. Primrose, of the minstrel firm, is at his Summer home at Mount Vernon, while his partner, Wm. H. West, is at West Lawn, Bensonhurst.

Mrs. James Lewis will spend a part of the Summer at Manchester-by-the-Sea, Mass., the guest of Mr. and Mrs. John Schoeffel (Agnes Booth).

Aunt Louisa Eldridge says: "I have had many invitations to spend the Summer out of town, and will avail myself of several of them, remaining but a few days at a time, as New York is the pleasantest Summer resort I know."

George F. Farren left on Saturday for the shore resorts of Maine.

Mr. and Mrs. William Farnum (Mabel Eaton) will rest during the Summer in Maine.

W. M. Gray will put in the Summer fishing for salmon in Nova Scotia.

F. M. Rankin has bought a Summer home at Lake George.

Mrs. Charles B. Bishop has gone to Larchmont to complete her convalescence.

Mr. and Mrs. Harry Vokes will summer at their cottage, Crescent Beach, Revere, Mass.

W. C. Andrews, who for two seasons past has starred in Fred Marsden's comedy, My Wife's Friend, will summer at Asbury Park, N. J.

James A. Herne has gone to his country residence at Southampton for the Summer.

George W. Lederer went to Pleasure Bay last week for a brief period of recuperation after his illness.

Maud Granger will spend the Summer at Peak's Island, Maine.

When hot weather makes Charlie Rich grow tired of Brookline, Mass., he will go to Sconset with his family to join the theatrical colony, which will also include Charlie Metcalf, Francis J. O'Neil, and Bob Stevens.

One of the residents of Martha's Vineyard this year will be Annie Russell.

Mrs. Leslie Carter will pass the Summer at Pittsfield, Mass., as usual, with her mother, Mrs. Dudley. David Belasco will spend a part of the vacation at the same place.

M. L. Kinsey closed season at Havlin's Theatre, Chicago, on May 15, and will pass the Summer with his wife and child "down on the farm," near Shreve, O.

Eduard Holst, composer of the new opera, 1999, and author of various plays, will sojourn during the Summer months in the Catskill Mountains, where he, with M. T. Middleton, will translate and adapt a musical comedy which had a successful run in Copenhagen, Denmark. Mr. Holst bought the right for the production in this country from the author last Summer, while Mr. Holst was visiting his native country. They are writing this play to order for a prominent theatrical manager of this city.

Frederic Melville is residing at Freeport, Long Island, for the Summer, enjoying the good roads for bicycling.

"His Little Error," genteel comedy for vaudeville, by W. F. Gilchrest, the well-known dramatic critic, for sale; thirty minutes; two males, two females. Address, New York Press Club.*,*

The management of the Grand Opera House, Freeland, Pa., has changed hands. D. J. Boyle, the new manager, is now booking for the coming season and will be glad to hear from first class attractions.*,*

I was talking with James L. Ford, the humorist, the other day about the Princess Chimay, whom rumor says will come to America. He said he had just seen some of her latest photographs, which were the finest that had ever happened, although he told me confidentially that the Park Row editor in whose care they had been intrusted had been obliged to put them in an asbestos safe as a precaution against a stampede of the bright young men employed on the paper.

When Mr. Ford isn't funny he's sensible, and this is what he foretold about the Princess: "I hear a lot of people talking about the furore she will create when she comes over here and the money she will make, but I don't think it will be anything of the kind.

"There will be a big first night audience perhaps, and a lot of newspaper talk, and then the theatre will be closed because the aisles are so overcrowded. Americans aren't quite so morbid as some people like to think. Take the Barrisons for instance. What a frost they met with."

I called on one of the most charming and delightful young women last week, Kuhne Beveridge, the sculptor, whose short experience on the stage was so full of incident.

She has the quaintest kind of a studio in an old stable on Seventeenth Street, which she has transformed into a fairy palace. She devotes herself entirely to her modeling nowadays, with a little short story writing as a diversion, and when I saw her she was [illegible] a bust of William J. Bryan, the silver orator.

Miss Beveridge has made portraits in clay of Bernhardt, Joe Jefferson, Henry Miller, and Corbett, whom I suppose must now be reckoned among the theatrical salt of the earth.

Miss Beveridge lives an ideal sort of life, surrounded by the silent figures of stone that adorn the place, and boasts of seven cats as pets.

The Matinee Girl isn't a bit philanthropic, as a rule, and now she'll never try to be again. For several weeks past, leaning upon my window sill during the still watches of the night, I heard the patient, endless sound of some one washing at a tub in the rear window of a nearby tenement.

The water splashed and the rub-rub-rub kept on and never stopped, though I grew weary waiting for it to cease. I felt so sorry for the poor woman who had to wash all night. I pictured her, pale and tired, bending over that awful tub, doing washing which she brought in from her customers.

Finally I could stand it no longer, and went around the corner to try and find her and help her if I could. It seemed a good deal worse than sweat work to me.

I found a Chinese laundry and four grinning Chinamen that the neighbors told me were so rich that they were soon going back to China. I went home a discouraged philanthropist! Oh—la-la-la-la!

Mr. Pat Sheedy, the gambler, is a charming man to meet, and I thought it would be a delightfully wicked sort of a lark to do so. I found him quite harmless, though, and very tame.

He isn't even a bit naughty, and the only funny thing he said was when a young dude passed down Broadway. They bowed, and I said: "Why that is ———, isn't it? Do you know him? What kind of a fellow is he?"

"He's one of those chaps," said Mr. Sheedy, "that wear a six hat and a twelve shoe."

Sterling silver toilet articles are the latest souvenirs given away at a theatre. And I wasn't there to get one.

One of these days I think I can see myself going to the theatre and getting a nice tailor-made gown or Paris hat. That'll be nice!

The Matinee Girl lost a chatelaine the other day and is now obliged to tell what time it is by the sun. The chatelaine was one of those silver things that a girl wears at her belt and has chains that clank like a cowbell.

I used to be able to give a capital imitation of ice water with mine. My friends used to tell me that Mr. Keith would never let me go if he once heard it. And the chatelaine has a bonbon box and a watch and small knife and a silver heart locket with a picture of two of the sweetest babies in the world in it.

And now if any kind friend sees any nice lady wearing one like that and will please follow her home and find out where she lives and let the Matinee Girl know, she will be—oh, so thankful.

As I grow older—and I am busily engaged in doing so every day—I become more firmly than ever convinced of the survival of the fittest—and of the truth of that Emersonian doctrine that says we need not worry a bit about the general plan of creation, because people and things will find their level just as surely as the sun shines.

The little chorus girl who is in the rear row now is bound to come to the front if she deserves to legitimately and works hard enough, and the beautiful lady who is now giving an imitation of a star in the same company because she is being "backed" is bound to flop to earth again.

This is an age of bluff, it is true, but the bluff must have something back of it. Bluffs are called occasionally, and bubbles burst, and things are heard to drop, don't you know?

And sometimes they drop so hard that they smash, and that's the end of it. Therefore, brethren, let us put aside from us the cards which we hold and draw unto our hand the ace, the queen, and the jack—yea, even until we hold the flush that is called straight!

And there shall be great rejoicing and no limit!

THE MATINEE GIRL.

Annie Irish

ENGAGED

With W. H. Crane for his Leading Woman.

SEASON 1897-98.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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CURRENT AMUSEMENTS.

EMPIRE—UNDER THE RED ROSE, 8:20 P. M.
HAMMERSTEIN'S OLYMPIA—VAUDEVILLE.
HERALD SQUARE—THE GIRL FROM PARIS.
KEITH'S UNION SQUARE—VAUDEVILLE.
KOSTER AND BIAL'S—VAUDEVILLE, 8:15 P. M.
KNICKERBOCKER—A ROUND OF PLEASURE, 8:15 P. M.
PLEASURE PALACE—VAUDEVILLE AND FARCE.
PROCTOR'S 23d STREET—VAUDEVILLE.
TONY PASTOR'S—VAUDEVILLE.

SUMMER SUBSCRIPTIONS.

Professionals going out of town for the Summer may subscribe for THE MIRROR from this office for one, two or three months upon the following terms: One month, 45 cents; two months, 85 cents; three months, $1.25—payable in advance. Address changed as often as desired.

INTELLECT.

THE following view of the actor's art, alleged to have been formed from various professional contributions of opinion which are acknowledged, yet which have been distorted from their various contexts and adorned with an original color of appreciation which is usual in the smaller-typed editorial expressions of the *Evening Sun* relating to the theatre, is taken from that paper:

It is hard on the mummer that the hardest things which have been said of him or her have been uttered by great actors and actresses. It is all very fine for persons like SIR HENRY IRVING to insist on acting being considered as an art. It would be so accepted if it could be shown that it requires the highest form of intellectual endowment for the practice of it. On one occasion, while in this city, CALVÉ remarked that she was too intelligent for the operatic stage. Here, of course, the qualifying adjective softened the statement. The other day DUSE, who ought to know, told a Paris interviewer that the life of the actor is, of all lives, the least intellectual. A few years ago M. GOT said: "You ask me if an actor requires intellect in order to succeed. None, whatever! I would go even further, and say that the less intellect he has the better he will get on. Speaking broadly, it is best that the actor should not be possessed of a great intellect." Many a time has the brainless vanity of the actor off the stage excited the wonder of those who still have illusions. But testimony like that given above explains much. The stage is the ideal career for the "fool of the family," as they used to call him.

If the statements attributed to the distinguished actors mentioned in the foregoing had been made baldly by those actors as represented, they would reflect not only upon their makers, who certainly are persons of intellect, but upon the intellect of the civilized world that has accepted them.

What gift is it that enables hundreds of actors the world over acceptably—and in many cases almost ideally—to represent the greatest personages created by the intellect of the world's greatest writers? Can a man without intellect give even a tolerable presentation of HAMLET, of OTHELLO, of LEAR, or of any of the great yet lesser personages in the dramatic gallery? Or can a woman without intellect move an audience by a representation of any of the notable characters of her sex in theatrical literature? No. Intellect is essential in those who would figure forth the persons of drama. But there is, apparently, no call for intellect in the expression of mere opinion as it is embalmed in the type of some newspapers.

THE suggestion recently made in a newspaper that a cigarette devotee who was committed to hospital after he had violently tried to interest a street crowd in his conception of Dr. Jekyll and Mr. Hyde, owed his aberration to the theatre, is original, but hardly conclusive. Modern journalism excites many sensations without knowing their pathology.

THE WHEEL.

IN an editorial entitled "Elevating the Stage" *The Wheel* evolves some original philosophy on the lines of its business sympathies and its view of amusement. Indorsing an alleged theory as to "the decline of the theatre artistically and financially," it trusts "that there is really a strong tendency toward the simpler and more wholesome amusements to be observed in the young people of to-day," and adds:

If the bicycle has helped to bring this about it deserves all the adulation it is getting, and more, not because the theatre is essentially vicious or unwholesome, but because it has occupied a more prominent place among popular amusements than any purely artificial diversion ought to do, and especially any that appeals so strongly to the emotions. There are two advantages to be expected from this reaction, if it has really set in. One of them is obviously a brighter and more spontaneous mental and moral attitude on the part of that portion of the public which diverts itself. The bicycle has stimulated a love for fresh air, for country scenes and for physical expansion. It will give us a race of strong limbed, vigorous-lunged men and women, with eyes to see and ears to hear. This is the broader and farther reaching effect. Then we shall have as a natural consequence better plays and better acting. It will be necessary to hold out the real thing as an inducement to tempt these well ventilated young people into a theatre. They will demand a higher order of play and the best of acting, and it will no longer be easy to palm off on them a poor quality of either. Dramatists and actors will be stimulated to their best work by the common sense demands made on them by a public recreated by the all-powerful bicycle. And in this way the benefits of the latter will be reflected on those unhappy ones who, by reason of age and feebleness, are debarred a more direct acquaintance with its joys.

Much might be written on the foregoing, but it would be a waste of time to discuss matters self-evident. There is no decline of the theatre artistically, although pecuniarily it has fallen off in recent seasons in this country. The bicycle may have had some effect toward this result, but it probably has not had the measure of effect presumed by some persons.

The theory that "the theatre has occupied a more prominent place among popular amusements than any purely artificial diversion ought to" occupy is an original one, but it cannot command respect. The theatre has always existed in some form and will continue to be one of the strongest factors in civilization, because life itself is drama, and those who live never weary of its similitudes and its simulations in mimic show. To assume that the bicycle will ever affect it artistically, or that the influence of the wheel upon it will ever be anything but ephemeral, relating for the moment to mere dollars and cents, is an impertinence of shallow philosophy.

Those who find in the theatre an ennobling appeal to the intellect and a happy awakening of the emotions will, of course, continue its patrons. Countless generations have been faithful to it, and unnumbered generations to come will delight in it, because the dramatic instinct is one of the strongest and least perishable of all the instincts of the race.

Many good and admirable and estimable persons ride the wheel—perhaps millions of them. But as between the bicycle and the theatre as an agent of morality there can be but one election for those who even casually observe the influences of both upon persons easily influenced. A view of any suburban thoroughfare on Sunday, or on any day of general liberty, will disclose much of evil influence upon the susceptible young through the medium of the wheel. One who may wish to study the matter may mount a wheel and mingle with the throngs on the frequented boulevards about New York and be convinced that there is much more to reprehend in the incidents of wheeling during a week than there is in the incidents of all the metropolitan theatres in a season. Unfortunately, the number of persons who derive benefit from the wheel—who enjoy mental relaxation and physical recuperation—forms an insignificant minority when compared with the number that is in one or another way demoralized by the actual and the relative excesses that are characteristic of the sport. It will require the passing of several generations to give physical and social scientists data from which to argue consequences and measure results; but it is probable that those results will amaze the philosopher of life who from the view point of the future looks backward over the history of the doings of the bicycle.

In the meantime the theatre will go on in natural development and as a necessary amuser of the race that nothing can permanently embarrass.

THE recent sale of 176 manuscript plays which had been sent to the late SIR AUGUSTUS HARRIS for less than $5, or a little over 2 cents per play, will not in the least discourage embryo dramatists who know nothing about the transaction, but it will probably give pause to those who thus for the first learn how invaluable a play really is until a manager accepts it with some reward for the writing of it.

PERSONALS.

SUTHERLAND.—Anne Sutherland, who in Georgia Cayvan's company won last season the admiration, esteem, and praise of press and public, has been engaged by Joseph Jefferson as his leading lady for next season.

BOUTON.—Madeline Bouton sailed last Wednesday to visit London, Paris, and Ostend. She will return to appear in Max Bleiman's production of La Juanita.

NORDICA.—Lillian Nordica has announced in London that she will bring suit against the Royal Opera company, of which Maurice Grau is manager, for $5,000 damages because she was not allowed to sing this season at Covent Garden.

IRVING.—An unusual honor has been paid to Sir Henry Irving by the Dukes of Saxe-Coburg-Gotha and Saxe-Meiningen, who have united in conferring upon the English actor the Komthur (Commander) Cross of the Ernestine Order of the Second Class.

DALY.—Mr. and Mrs. Augustin Daly and Ada Rehan sailed last Wednesday on the steamship *Paris* for England. Mr. Daly will rest until his company opens on August 26 at Stratford-on-Avon.

FROHMAN.—Word comes from London that Daniel Frohman has secured in London a new play by Edward Rose, called The Days of Old, for the Lyceum Theatre.

MCKAY.—Frederic Edward McKay has received the appointment of dramatic editor and critic of the *Mail and Express*. He will assume the duties of the position with the opening of the coming dramatic season. For a year past Mr. McKay has been a member of Charles Frohman's managerial forces.

MACDONALD.—Mr. and Mrs. William H. MacDonald are spending a few days at their old home at Steubenville, Ohio.

NIELSEN.—Alice Nielsen has decided to remain with The Bostonians next season as their prima donna.

FOSTER.—Mrs. Augusta Foster will go to Schroom Lake in the Adirondacks this week to remain until the latter part of October. Mrs. Foster has concluded to remain in New York next season and play such city engagements as offer in preference to traveling.

COWELL.—Sydney Cowell left town yesterday for a visit to Agnes Booth-Schoeffel at Manchester-by-the-Sea.

PENFIELD.—Mary Penfield is in London gathering material for literary work.

MINER.—It is likely that Henry C. Miner will postpone his departure for England. His passage is engaged for Thursday, but probably he will not sail until July 3.

DODSON.—The report, due probably to the purchase of Charles Coghlan's comedy, Dr. Quixote, that J. E. Dodson intends to star next season is unfounded. Mr. Dodson will continue to be a member of the Empire Stock company.

NETHERSOLE.—An English journal states that the gross receipts of Olga Nethersole's recent American tour reached nearly $300,000. Miss Nethersole, after visiting the principal cities of England and Scotland, will fill a London engagement. She expects to do Thomas Bailey Aldrich's new play next season, and to produce a new version of Divorçons.

REHAN.—Ada Rehan's health is not good. She has had an exacting season and overwork has told upon her. She expects to recover her strength during her vacation abroad.

DE BELLEVILLE.—Frederic De Belleville, who is an enthusiastic wheelman, recently joined the L. A. W. He has not chosen yet a place to spend the Summer, but it will be in a section where good roads abound.

FLOWER.—Elliott Flower, of the editorial staff of the Chicago *Evening Post*, is spending a week in New York. Mr. Flower has written the book of a comic opera called The Hoodoo, which is highly praised for its fun, satire, and novelty. There is a strong probability that it will be produced next season.

STODDARD.—Lorimer Stoddard, who went to San Francisco to superintend rehearsals of The Daughters of New York by the Frawley company, has tasted to the full the hospitality of the Golden Gate City. The newspapers have teemed with interviews and articles on his work, and social attentions have made his sojourn pleasant. Mr. Stoddard's success in dramatizing Tess of the D'Urbervilles has brought him orders galore for new plays that will engage all his time for months to come. Mr. Stoddard will return East soon.

QUESTIONS ANSWERED.

No Replies by Mail.

D. W. H., Chicago, Ill.: You may address a letter to Frank E. Lamb, care of THE MIRROR.

J. C. RYAN, St. John, N. B.: The "Vital Spark" was Jenny Hill, who died in London in July, 1896.

MRS. J. M. DOUGHERTY, Brooklyn, N. Y.: We have no recent dates of the "Show" you refer to.

CHARLES A. OWEN, St. Paul, Minn.: In Paul Pry there are eleven men and four women characters.

JAMES S. HUTTON, Chicago, Ill.: The law firm may address a letter to the actress in question, care of THE MIRROR.

W. E. LESLIE, Rutland, Vt.: The largest theatre in Berlin, Germany, is the Olympia Theatre, which seats 4,000 persons.

STUDENT, Utica, N. Y.: The first edition of Shakespeare's plays was dated 1623; the second, 1632; the third, 1664; the fourth, 1685.

FIDELIO, Scranton, Pa.: Yes, the leading operatic singers usually receive larger salaries when they sing in New York city than they do in London.

W. K., New York City.: Communicate with Colonel T. Allston Brown. His business address is corner of Thirtieth Street and Broadway, New York city.

J. SMITH, Montreal, Canada: Write to Joseph De La Harpe, secretary Protective Alliance of Scenic Painters of America, Standard Theatre Building, New York.

T. N. S., Bath, Me.: Pay Brothers and Hosford, managers of the Opera House, Lowell, Mass., have secured the lease of the new theatre that is being built at Portland, Me.

H. M. BLACKBURN, Brooklyn, N. Y.: The name of the sketch in which Sibyl Johnstone and Charles J. Bell appeared was Divorced by Telegraph. It was written by Clay M. Greene.

THEATREGOER, New York City: John Brougham made his debut at the Tottenham Theatre, London, England, in 1830. He made his American debut at the Park Theatre, New York, on October 4, 1847.

S. R., Trenton, N. J.: Greenroom Fun was originally called The Amateur Benefit, and was first presented by the Salsbury Troubadours at the Academy of Music, Milwaukee, on May 6, 1881.

THEODORE OLIVER, Cincinnati, O.: The performer you mean is probably George Caron, of Caron and Herbert. The team are doing a clown act in vaudeville. See Vaudeville Performers' Dates.

JAMES SMITH, JR., Chicago, Ill.: When E. H. Sothern opened the season of 1889-90 at the Lyceum Theatre, New York, on August 20, with a revival of The Highest Bidder, Charlotte Tittel was cast as Eleanor and Annie O'Neil as Jessie Deane.

P. C. L., Pan Handle, Texas: 1. There is a published farce in one act called The Scapegoat. 2. If the copyright has run out you can use the title of a published play for a new play, but it is advisable to select a new title when you can find one that is equally suitable.

T. J. BEHYNER, Chicago, Ill.: You had better consult the files of one of the Chicago daily papers. If you are not able to obtain the information in that manner write to W. T. Hall ("Biff" Hall), THE MIRROR'S Chicago correspondent. His address is 128 South Clark Street.

H. N. R., Milwaukee: Madame Savine assumed the title-role in Mignon with the French Opera company in New Orleans last season. Georgine Von Januschowsky appeared as Marguerite in Faust with the Metropolitan English Grand Opera company at Cleveland, on November 30, 1886.

DRAMATIST, Philadelphia, Pa: The first to introduce a railway train on the London stage was not Dion Boucicault but Charles Selby, when on January 11, 1844, he produced an adaptation of Les Bohemiens de Paris at the Strand Theatre, under the title of London by Night. Boucicault's After Dark was adapted from the same source but was not produced in London till August 12, 1868. Augustin Daly's Under the Gaslight was produced in New York in August, 1867.

G. L. M., New York City: Lester Wallack was christened John Johnstone Wallack. He assumed "Lester" as a stage name when he appeared at Rochester, England, as the Earl of Rochester in John Howard Payne's Comedy of Charles the Second. He retained the name of Lester in the play bills down to 1861. He was first announced as Lester Wallack when Wallack's Theatre, which had formerly been at Broome Street and Broadway, was moved to corner of Broadway and Thirteenth Street and opened on September 25, 1861.

H. S. J., San Francisco Cal.: 1. The play acted before Pope Leo X. was the Sophonisba, of Trissino. The performance took place at Rome in 1515. 2. Drury Lane Theatre, of London, England, was opened April 8, 1663. It was destroyed by fire in January, 1672. After it was rebuilt it was reopened March 26, 1674. It was again destroyed by fire on February 24, 1809. After being rebuilt it was reopened on October 10, 1812. 3. Covent Garden Theatre, of London, England, was opened December 7, 1732, was destroyed by fire September 20, 1808, after being rebuilt was reopened September 18, 1809, again destroyed by fire March 5, 1856, rebuilt and reopened May 15, 1858. 4. The Ring Theatre, of Vienna, was destroyed by fire on December 9, 1881.

JAMES R. WHITLOCK, Boston, Mass.: Colonel T. Allston Brown states that as early as 1799 a Mr. Grawpner blacked up and appeared at the old Federal Street Theatre, Boston, and sang a song of a negro in character, but that the first idea of negro minstrelsy in its present form was carried out by a party consisting of Dan Emmett, Frank Brower, Billy Whitlock, and Dick Pelham, who organized in the Spring of 1841. They organized for one night only, for the purpose of playing for a benefit to Dick Pelham, which took place at the Chatham Theatre, but they met with such success that they were engaged by Welch and Rockwell for the Park Theatre, where they performed to crowded houses. Colonel Brown says that after a number of rehearsals they called themselves "The Virginia Serenaders," but Dan Emmett, in an account of the origin of minstrelsy published in 1877, refers to the troupe as "The Virginia Minstrels." From New York they proceeded to Boston, where they performed with equal success for six weeks. Returning to New York they performed for three nights and then went to England, appearing for two performances in Liverpool, and afterward for four weeks at the Adelphi Theatre, London, in conjunction with Professor J. H. Anderson, the wizard. Whitlock then returned to America, Emmett and Pelham went to Astley's, and Brower joined Joe Sweeney, the banjoist, and went to Scotland. After a while the troupe reorganized, and Emmett, Pelham, Brower, and Sweeney played in Belfast, Dublin, Cork, Glasgow, and Edinburgh. Then they returned to Glasgow, where they disbanded. Laurence Hutton published an exhaustive article on "The Negro on the Stage," in *Harper's Magazine* of June, 1889. In referring to the origin of negro minstrelsy, Mr. Hutton says: "*Christy's Minstrels, organized in 1842*, was the legend for a number of years upon the bills and advertisements of the company of E. P. Christy. This would give it precedence of the Virginia Minstrels, by a few months at least. When the matter was called to the attention of Mr. Emmett, many years later, he wrote from Chicago on May 1, 1877, that after his own band had gone to Europe, a number of similar entertainments were given in all parts of the country, and that Mr. Enam Dickinson, who had had some experience in that line in other companies, had trained Christy's troupe in Buffalo in all the business of the scenes." In concluding his letter Mr. Emmett said: "What Mr. Christy really claimed on his bills was simply this, and no more: 'The first to harmonize and originate the *present style* of minstrelsy'—meaning thereby the singing in harmony and introducing the various acts, together with wench dancing and solo playing. If he had ever claimed to have started the first minstrel troupe that could give a whole performance, without the aid of any other attraction, Mr. J. B. Donniker, who was his leader for years, would most certainly have heard him mention it. I respectfully refer this point to Mr. Donniker. Allow me, in conclusion, to state most emphatically that I write this not on my own account, but to vindicate the claims of those who have gone to another world. Yours respectfully, Daniel D. Emmett, Leader of the Virginia Minstrels."

THE USHER.

Sarah Bernhardt played a good card when she opened the doors of her Paris theatre to Duse. She is patronizing the Italian tragedienne most graciously, and her cleverness in this respect has strengthened her hold upon her partisans.

She anounces, by the way, that she wishes to make the Renaissance the home of foreign artists who desire to play in Paris, and she mentions an engagement there of Irving and Terry as among the possibilities of the near future.

Sarah is nothing if not *cabotine*, but her skill in trimming her sail to each favoring breeze commands admiration. She usually manages to do or to say the thing that meets the requirement of the moment.

It is not so long ago that Sarah, then in America, belittled Duse's talent, and still more recently she called the Parisians to witness that a deep-seated sense of patriotism restrained her from accepting fabulous offers to exhibit her art in Germany.

After mature consideration Mrs. Nelson Wheatcroft has decided—wisely, it would seem—to carry on the dramatic school founded by her late husband. It will be called the Wheatcroft Dramatic School, and the class rooms will be located in the Holland Building, at Broadway and Fortieth Street, where the practical work has been done for several years past.

It is well known that for a good while previous to his death Mr. Wheatcroft left the conduct of the school in Mrs. Wheatcroft's hands, giving his personal attention chiefly to its business management. In the new school Mrs. Wheatcroft will adhere to the same methods that made the original so successful in graduating many young men and women into the profession, of which they have become useful members.

Practice rather than theory is Mrs. Wheatcroft's aim, her belief being that a school, to produce substantial results, should afford within a comparatively short space of time the same sort of training and experience that a longer period of regular stage work gives. Matinee performances by the pupils at a well-known theatre will continue to be a feature of the course.

Mrs. Wheatcroft is a gifted and plucky woman, and it is to be hoped that she will meet with plenty of encouragement in her venture.

Besides Gillette and his play the actors in Secret Service are coming in for unwonted London praise.

One English journal suggests that Parliament should pass a law at once compelling the actors of the Adelphi company to study the performance of their American cousins.

It is not quite certain whether Secret Service's success over there argues a new-born fancy for American products, dramatic and histrionic, or whether it is simply an exceptional case.

We have sent our best actors and some of our best plays to London in the past with results that are too well known. The happy result of the Secret Service experiment may mean a change of sentiment.

The star tenor of Mapleson's London season will be Mazzini.

The engagement of this old gentleman ought to please Jean de Reszke, for Mazzini is several years older than the Polander.

Mazzini was in his prime early in the Seventies. He was the Rhadames selected by Verdi for the triumphal tour of Aïda through Europe.

London, however, sticks to its old favorites. Witness the career of Sims Reeves. A Romeo on the shady side of sixty will be a curiosity, perhaps, but Mazzini is a true artist, and Mapleson usually knows what he is about in selecting his singers.

Paul Bourget has selected as the subject of the lecture he is to deliver at Oxford University a defense of the French novel. Bourget is a conspicuous opponent of the realistic school which Zola leads.

By the way, among the plays announced for production last season in this city that came to naught was Idylle Tragique. It was a dramatization of Bourget's novel by Armand d'Artois and Pierre Decourcelle.

If Bourget can successfully defend the existence of this novel before the Oxonians under the guise of truth, or of art, he will prove himself to be a wonderful rhetorician.

The *Spirit of the Times*, speaking of Louis Aldrich's election to the presidency of the Actors' Fund, acknowledges that it was mistaken in certain statements previously published regarding him.

"His work for the Fund has been arduous, incessant, and successful," the *Spirit* now admits; "he has refused all compensation, and he opposed and defeated the movement to make him a salaried executive officer."

My contemporary further emphasizes its change of heart by promising to give Mr. Aldrich's administration its "loyal and cordial support."

A member of the Fund, by the way, has computed the amount of money turned into the treasury of that charity by ex-President Palmer during the past fifteen years.

He finds that from benefits personally managed and arranged, from the ten-cent tax on complimentary tickets, and in other ways Mr. Palmer has been instrumental in giving the Fund $32,000 in that period.

In view of his retirement from the post he held so long this fact is worthy of record.

The management of Hooley's Theatre in Chicago have decided to abolish Sunday night performances henceforth.

Other first-class theatres in that city will probably follow suit.

Representative stars and companies have usually refused to play on Sunday.

TOM MURRAY HOME AGAIN.

There has been some speculation in theatrical circles as to the nature of Tom Murray's errand to America. While he came to pay his relatives and old friends a visit and enjoy a little vacation, he also had something up his sleeve in a business sense. He brought with him the manuscript of On the March, a musical-comedy in two acts, which met with marked success in London, where it was produced a year ago and enjoyed a run of over two hundred nights at the Prince of Wales' Theatre.

Clarence Fleming, who has the American rights to the piece, will produce it in New York early in September. On the March cannot fail to attract attention, as the music is by such well-known composers as Fred Solomon, John Crook, and Fred Clay. The lyrics are by B. C. Stevenson, and the book by William Yardley and Cecil Clay.

Mr. Murray returns to London in September to originate a part in a play which is now being written for him by Chance Newton, of the London *Referee*. After the expiration of his contracts with J. M. Hill and with Frank W. Sanger, Mr. Murray bid farewell to his native land, and sailed away for England in search of new victories. In London he met with immediate success, and by Clement Scott was compared to the elder Sothern and Artemus Ward. In fact, all the critics of the great London dailies and of the provincial newspapers wrote in the highest praise of his work. While Mr. Murray feels highly gratified and pleased by the kindness shown him in England, he naturally felt a longing to come over to America and shake hands with his old friends.

THE T. S. E. COMPLIMENTED.

Manager John P. Slocum, of Kansas City, has written the following letter to Local 31, N. A. T. S. E., serving to show how the organization ranks in public and professional opinion: "I have the honor to acknowledge the receipt of the beautiful token which came on Thursday last, and desire to tender my sincere thanks, and to assure you of my great appreciation of your kindness, coming as it does from a body of men with whom I have been associated the past season, from men who have given such excellent satisfaction, not alone to myself, but to every company we had with us, and from men who had so much to do in making my management successful. I feel justly proud in knowing that I am held in such high esteem by the members of Local 31. Please present my grateful thanks to Local 31, and be assured that I will always have their welfare and best interests at heart."

THE BOSTONIANS TO PRESENT ROB ROY.

The Bostonians will include in their repertoire for next season Harry B. Smith and Reginald De Koven's comic opera Roy Roy, which will be rewritten on the lines originally intended by the authors for this organization. An elaborate presentation will be made. Henry Clay Barnabee will play the Major; W. H. MacDonald, Rob Roy; Eugene Cowles, Lochiel; William Philp, Bonnie Prince Charlie; Jesse Bartlett Davis, Flora MacDonald; Alice Nielsen, Janet; George Frothingham, Sandy MacSherey, and Harry Brown, Tammas MacSorlie.

WHITNEY TO MANAGE SEABROOKE.

Contracts were signed last Wednesday by which Thomas Q. Seabrooke will star next season in an adaptation of a current Parisian musical-comedy success, under the management of Fred C. Whitney. Mr. Seabrooke confesses that he prefers a line of work more nearly legitimate, but he defers to the present popularity of musical-comedy. His contract with Mr. Whitney is for five years, and his season will open probably in this city on September 15.

A RACE OF ELECTRIC MOTORS.

The electric motor carriage which Elmer E. Vance will utilize as the great invention in Patent Applied For, and incidentally to boom the attraction by daily exhibitions of its beauty and speed in the streets of each city visited, will speed with a new electric street motor at Scranton in July, permission from the Mayor having been secured by the local company. The race will be for ten miles, and great crowds from the surrounding country are expected.

A MANAGER'S STATEMENT.

Edwin P. Hilton, manager of The Gay Matinee Girl, writes THE MIRROR in reference to the reported engagement of Florrie West, that he simply made Miss West an offer, and she said if certain conditions were agreed to she would accept it. Mr. Hilton would not agree to the conditions and the matter was dropped. He says he never claimed to have engaged Miss West.

IN A RAILWAY ACCIDENT.

Frank Norcross was injured by breaking glass in a railway accident, at Middletown, Conn., last Saturday, his face being severely cut, but his eyes, fortunately, escaped harm. Mrs. J. C. Dorr, mother of Minerva Dorr and Dorothy Dorr, was with him at the time, but was uninjured.

SMYTH AND RICE'S NEW PLAY.

Smyth and Rice have just concluded the purchase of a new comedy by Lieutenant William A. Allderdice, which they will produce next season with a strong company. The title of the new play is as yet undetermined.

MISS DAVENPORT AND THE "SYNDICATE."

It was announced the week before last that Fanny Davenport had determined to book her next season's route in Syndicate theatres. This created some surprise, as it was generally known that there had been a feud, extending over several months, between Miss Davenport and the Syndicate, and it was supposed that the star would not relinquish independence in any circumstances.

On Saturday, May 15, Ben Stern, Miss Davenport's manager, called at THE MIRROR office and expressed his own views and what he claimed were Miss Davenport's views with unrestrained emphasis. He denounced the Syndicate violently. He asserted that Miss Davenport's defiant position was due to an attempt on the Syndicate's part to prevent her from playing in certain theatres and to force her to play in other theatres against her will. He declared that she would not book with the Syndicate next season, and that he was arranging her route in anti-Syndicate houses. According to Mr. Stern there was likelier to be a blizzard in Hades than that his star would yield one iota to the Syndicate—or words to the same effect. He pictured the day, not far distant, when the head centre of the Syndicate would come cringing on his marrow bones to the feet of the triumphant Miss Davenport, while she—the victorious defender of actors' rights and the noble upholder of actors' independence—would trample him in the dust. And much more of similar purport.

Before his departure for Europe last month the Syndicate's chief explained Miss Davenport's quarrel with the Syndicate on different grounds. He asserted—and he showed figures and statements in proof of what he asserted—that she had played last season to comparatively poor business in a number of Syndicate theatres. He believed she had ceased to be a strong attraction, as the public demands new blood and young talent. He said that if Miss Davenport should desire to play again in theatres controlled by the Syndicate it could be on a basis of "new terms" only, as the percentages she had been receiving were not justified by her receipts.

There seems to be some doubt whether Miss Davenport surrendered to the Syndicate or whether the Syndicate surrendered to Miss Davenport. This is a matter of little consequence.

But look on this picture—and then on this:

From the New York Herald, March 13, 1897.

[By Telegraph.]

SAN FRANCISCO, March 12.—Fanny Davenport, who opens at the Baldwin next week in Gismonda, being asked about the Syndicate, wrote and signed this statement:

"I do not sympathize with monopolists. I believe that 'live and let live' is a golden rule. I cannot see at present where the Syndicate can benefit artists and stars."

From the New York World, March 22, 1897.

The latest important recruit to the ranks of those who decline to have their professional and business careers dictated by a small body of non-sympathetic business men is Fanny Davenport, who declares that either the Syndicate shall cease to live or she will spend the remainder of her life playing in foreign lands.

According to Miss Davenport the Syndicate tried to intimidate her early in the season by threatening to cancel her entire route in the United States if she should play in any but Syndicate theatres. She refused to be coerced and reminded the managers of the Syndicate that there were anxious audiences in Australia waiting to see her. Her engagements for the season were not canceled, and she continued to play both in trust and anti-trust houses without interference. She proposes to have her own route for the coming season independent of the trust.

Letter from Miss Davenport's Manager to the Syndicate.

NEW YORK, June 8, 1897.

GENTLEMEN.—I regret very much the statements that appeared in the New York papers recently in reference to Miss Davenport and the so-called theatrical Syndicate. It is needless for me to say to you that neither Miss Davenport nor I was responsible for those statements, because any expression of opinion to the effect that there was any trouble between the Syndicate and Miss Davenport is untrue.

As you well know, the time in your theatres has been held for months and only awaited my arrival to close matters up. There never was any controversy as to what theatres Miss Davenport was to play in and it only took me a very few minutes to close up matters after I got to your office last week.

These publications, after the several very amicable business interviews we have had, have been particularly exasperating and would have received my attention earlier had I been in the city.

Yours truly,

BEN STERN,
Manager Fanny Davenport.

THE STANHOPE-WHEATCROFT SCHOOL.

Mrs. Nelson Wheatcroft's firm conviction that one year is ample time to fit students for the stage if they are adequately prepared in the beginning and the course is limited to dramatic instruction, has led her to sever her connection with the consolidated Empire Dramatic School and the American Academy of Dramatic Arts and establish a school of her own, which will be known as the Stanhope-Wheatcroft Dramatic School, and will have classrooms and offices in the Holland Building. The course of instruction of one year will begin in October and end in April. In compliance with the requests of old pupils who have friends desiring to take the regular course in the Fall Mrs. Wheatcroft will make special terms for preliminary Summer instruction. The success of the Empire Dramatic School under the management of Mr. and Mrs. Wheatcroft, and the high regard in which Mrs. Wheatcroft's abilities as an instructor and general director are held by a great many former pupils, augur well for the prosperity of the new school.

THE HERRMANNS' NEXT SEASON.

Madame Adelaide Herrmann and Leon Herrmann are summering at Whitestone, where they are arranging many attractive features for their next tour. "Herrmann the Third," who has an excellent baritone voice, will introduce a novelty by singing while performing one of his marvelous tricks, and will also come forth as a lightning sketch artist, besides providing some new, startling feats of magic. Madame Herrmann is preparing new dances and devising innovations in lighting effects that will materially increase the attractiveness of her always beautiful dancing numbers.

THE EMPIRE SEASON.

The next season of the Empire Theatre will open September 1 with William Gillette's Secret Service with the cast now presenting the play in London. Following this engagement Manager Charles Frohman will present Maud Adams in a new play. Then will come the annual engagement of John Drew, who will also have a new play. After which the Empire Theatre Stock company will return for the winter season.

SOROSIS DISCUSSES SHAKESPEARE.

Sorosis discussed Shakespeare on June 7, when clever papers were read by Mrs. Jennie de la M. Lozier, Mrs. Isabella S. Loveland, Mary L. Becker, Mrs. Miriam Mason Greeley, Mrs. Agnes W. Mastick, and Mrs. Emily Palmer Cape. Mrs. Alice Fairbrother Weber recited, and brief addresses were made by Mrs. Anna Randall Diehl, Mrs. Margaret W. Ravenhill, and Mrs. M. Louise Thomas.

REFLECTIONS.

Here is an excellent portrait of William Gillette, whose remarkable success in London as author and actor has been chronicled by THE MIRROR. Mr. Gillette's play, Secret Service, is this week transferred from the Adelphi Theatre to the Comedy, where it will no doubt continue successfully. The receipts of Secret Service at the Adelphi for the four weeks of its run there are said to have been the largest since the Gatti Brothers acquired the house.

Max Freeman, Grace Filkins, and Agnes Smith were among recent departures for Europe; Clarence Handyside will sail this week.

Joseph Physioc is painting the scenery for Madeleine Lucette Ryley's new play booked for Wallack's in September.

Lotta Dean is in the city.

Arthur Lewis, who will manage Julia Arthur in A Lady of Quality, arrived last week from London.

The Grau Opera company closed after a week at Nashville, returning to this city.

The Wedding Day choristers are singing for the phonographs.

Willie Edouin may be imported for Oscar Hammerstein's production of La Poupée.

Members of the Players' Club propose to buy the bronze bust of the late John Gilbert as Sir Peter Teazle modeled from life by J. S. Hartley in 1879.

At Philadelphia last week divorces were granted separating Victory Bateman and Wilfred Clarke, and Virginia Stuart and Dr. Horace Ivins.

W. Scott Youree's new song, "Love's Lament," music by Harry B. Marshall, will soon be published.

Walter Damrosch's residence at Jenkintown, Pa., was entered recently by burglars, who stole silverware and clothing.

The wedding of Frank Edwin Henderson, manager of the Jersey City Academy of Music, and Sara Constance Albaugh, daughter of John W. Albaugh, at St. James' Church, Long Branch, N. J., on June 3, was attended by many professionals from this city and elsewhere, and the happy couple were the recipients of a large number of handsome presents.

Owing to the sudden illness of Mae Vernon, Charles A. White has canceled time for her Summer opera tour, and will spend this month and next at Elsberry, Mo.

Alphonso Phillips' new four-act melodrama, Honor Among Thieves, was first produced on June 7 by the Agnes Carlton Phillips company at La Belle Park, Paducah, Ky., being well received by a large audience.

John W. Lockin and C. H. Harris have secured a long lease of the De Remer Theatre, Pueblo, Col., which they will conduct as a first-class family theatre.

W. J. Chappelle, the veteran agent, whose highest ambition is to be known as "Elmer E. Vance's hired man," celebrated the twenty-fifth anniversary of his marriage June 10, at his new home in Scranton, Pa. Several appropriate presents from theatrical friends were received, one of them (presumably from "Biff" Hall) being a "silver" speech of the "Boy orator of the Platte."

Ellen Mortimer has returned from a most successful season with The Geisha.

Lulu Glaser, it is understood, will replace Della Fox next season in the cast of The Wedding Day.

Arline Potter is ill at her home in this city.

Augustus Pitou has joined the great army of cyclists. He took a turn to Claremont on Sunday.

Michael O'Brien has complained to the Central Labor Union that the Theatrical Protective Union has refused to admit him to membership, and will not let him work. The Union says the membership is full, and O'Brien contends that he is prevented from earning a living.

Madison Square Garden is being prepared for a production of the comic opera Captain Cook, by Sands W. Forman and Professor Noah Brandt, on July 7. E. Arden Nobelett will direct the production. Rehearsals began yesterday at the Garden Theatre.

Suits were brought last Friday in the Eighth District Court by Alberta Hadley against A. Q. Scammon, and by Florence Devere against H. Fletcher Rivers. Miss Hadley claimed that Mr. Scammon had engaged her for two weeks, but dismissed her in two days, and she sued for salary due. The justice reserved decison. Miss Devere stated that Mr. Rivers had engaged her to dance in Miss Manhattan at Wallack's, but had paid no salary. Mr. Rivers said he was engaged by W. D. Van Osten to hire others and went unpaid himself. The justice advised proceedings against Mr. Van Osten.

La Petite Josephine de Walter danced last Thursday and Friday evenings before the convention of dancing masters in this city, winning enthusiastic praise.

Daniel A. Kelly will open a Summer season at Rockland, Me., June 21. The company includes: Daniel A. Kelly, Fred. C. Hoey, Willard Bowman, Frederic Malcom, F. M. Burnton, Robert A. Fisk, Helen Desmond, Louise Potter, Belle Glyndon, Little Vergie, and James C. Kenny, manager.

Henry J. Pain has been awarded the contract to supply the Queen's Jubilee fireworks.

DUSE'S DEBUT IN PARIS.

From the Paris Figaro, June 2, 1897.

At a late hour, which leaves little time for long commentaries, the representation of La Dame aux Camelias ended. A large audience, one of the most brilliant I have seen in a long time, gave a great reception to a play grown old and played in a language that three-fourths of the spectators did not understand. It was due to the great talent of la Duse, to the originality of her partner, Monsieur Ando, who played Armand, and in a degree that can be made as slight as desired, but which cannot be overlooked altogether, to the curiosity of the Parisian public—a curiosity which has been cleverly inflamed—and also to that touch of snobbishness which makes us easily enthusiastic about things that come to us from foreign lands. I must add, also, remembering the epoch of Rachel and Ristori, that we love to oppose one histrionic royalty to another histrionic royalty, and a new reputation to an old established reputation. But, in spite of this, I forbid myself any parallel between la Duse and Madame Sarah Bernhardt, who proved herself so generously clever by offering the Renaissance to her Italian rival and by patronizing her before the French public. I merely wish to give in few words and in all frankness my opinion of la Duse and of her company, or at least of a school of dramatic art which shows in opposition to our art certain variations, the acknowledgment of the existence of these being one of the interesting points of this very curious and great performance.

La Duse has a double dramatic merit, a great merit which I fully recognize: her diction and facial expression. It has been proved to persons who speak Italian that Duse possesses an admirable enunciation, though in long speeches she sometimes makes undue use of rapidity without shading or accent in passages not considered essential, in order to make certainan effect with detailed phrases.

Her facial expression, per contra, is continuous and minute—a characteristic of the Italian people who express many things with their faces and gestures. Diction and facial expression are put into service in the search for absolute naturalness and complete truth. La Duse, in the scene with the elder Duval, at moments gave us more the picture of a woman, nearly a child, who wishes to have a fault forgiven, or a whim fulfilled, than that of a passionate woman swayed by the most violent emotions. When this research is not apparent, when the art disappears under the force of art, the illusion of real life that it creates fascinates and charms us, moves and enthralls us. La Duse often succeeded in doing this. She gave me the most profound impression the realistic school of acting has hitherto been able to make me feel.

But—for there is a but—I was told of a remark made by a woman: "If I had an adored lover from whom I was compelled to part, it seems to me that I would speak, weep, and gesticulate, as Duse does; that I could not speak, weep, and gesticulate as Sarah Bernhardt does." That is it. The whole question is comprised in this, leaving out the personality of the French artist, who would resent the introduction of her name in this art debate.

In my opinion acting, like painting and all the arts, ought less to give us the truth than to give us the impression of a simplified, selected, abstract truth, the greater as it is more generalized. La Dame aux Camelias is not that Marguerite Gautier to whose house men went to sup when the white camelias were not of another color. It is La Traviata, by love redeemed and absolved, victorious over social law itself, transfigured and triumphant through repentance and through death. To portray such a personage, which has become an abstract personage, it is necessary—apart from anecdotical reality, moving as it may be—to compose a picture, based on a selection of observations, and to give to the expression of contemporaneous life a legendary aspect that is the creator of the truth in art that is different from reality. Then, you and I will receive exactly that impression; whereas, if moved by the passion swaying the character we could not express this passion in the poet's manner which is also the actor's manner. This is the idealistic school of acting in opposition to the realistic. As for my own part, my choice is made; I prefer the former to the latter, which is easier, more accessible, and more in the fashion.

These theoretical reserves, made and hastily jotted down after the performance, do not lessen the great talent of la Duse and do not destroy the success she has made. They are merely reflections which seemed to me to be useful, and upon which there will be more to say. I know that these reflections are not in the line which sweeps the public toward realism. But I do not care. Their timeliness seems to be confirmed by the success of Monsieur Ando, who beyond his sense of realism possesses real talent. Ando shows us a particular state of soul, and not the state of soul which is common to all men in love. These differences are somewhat subtle, and are more easily felt than explained. To conclude, I wish to praise the very excellent stage management. HENRY FOUQUIER.

Last night Paris signed another decree of genius. Madame Eleanora Duse may be happy, and she is happy; the reception she received was as beautiful as any reception that she could have dreamed of.

But let us proceed in order.

The curtain was raised promptly at 9 before a house packed to the walls. In the boxes and orchestra we noticed the following persons: Princess Mathilde; her nephew, Count Joseph Primoli; Countess Wolkenstein, Countess Branicka, Countess Greffuhle, Viscount and Viscountess E. M. de Vogüé, the Italian authors; Marco Praga and Antonio Travesi; the famous Italian actress, Tina di Lorenzo, who came expressly from Italy; Princess Pauline de Metternich, Princess Bariatinsky, the Russian Embassy; all the members of the Italian Embassy, the Minister of Public Instruction, Madames Bartet, Brandès, Rachel Boyer, and Réjane; Count Henri de Montesquiou; the editor of the New York *Sun;* the editor of the *Tribuna* of Rome; the members of the Dumas family; Marcel Prevost, J. Lemaitre, Ludovic Halévy, and Madame Marie Magnier.

During the evening the following dispatches from some of the principal theatres in Rome were received by Duse:

"We send our sincere and earnest wishes. We are sure of victory and present our homages to Madame Duse."—ZAMPIERI MARIANI.

"The whole company, proud of the fact that its manager is playing with Madame Duse tonight, asks him to give to the great artist their best wishes for a victory worthy of the great battle she is fighting and one worthy of her talent."—FALLI PILOTTO.

The artist's entrance was greeted by a salvo of applause, Paris' gracious welcome to the foreigner.

Madame Sarah Bernhardt, who sat with her son and her daughter, and Monsieur and Madame Feydeau, in the stage box, took part in the manifestation of sympathy.

You are told elsewhere of the impression created by the five acts of Alexandre Dumas' moving drama. For my part, I spent my time during the acts shedding tears like a child, and asking the opinion of everybody during the intermissions.

After the first act, a few friends went to Madame Duse's dressing-room. They found the door closed. No exception was made for any one. Count Primoli, who is a friend of fifteen years' standing, returned without being surprised at this. He is accustomed to the actress' somewhat odd manners.

I waited for her on the landing of the stairs. When she came out from her dressing-room she took my arm, pressed it tightly with her nervous fingers, and, with the same grief stricken face she was to show presently on the stage, she said:

"No, no, no—not now. It is not right. If you only knew the state I am in. . . ."

She really looked terribly excited. At 9 o'clock every one on the stage was wondering whether the curtain could be raised or not. Duse was pacing up and down, unstrung and excited, and she was saying to those who questioned her:

"I do not hold *la fête!*"

She meant that she was not mistress of herself; that she was not sure of herself.

Yet she played the first and second acts to the satisfaction of her friends, and she was not too displeased with herself.

During the third act a reaction came, brought about, doubtless, by the enormous success and the reiterated thunders of applause of a moved and delirious public. She admitted herself that she did not play the third act as she plays it usually.

Monsieur Rochefort, seated in the orchestra, stamped enthusiastically.

"I have seen her play in London," said he. "She impressed me greatly then, but to-night she outdoes herself."

Next to him, Monsieur Claretie, the manager of the Comédie Française, shared his opinion.

"She is the poem of love and sorrow."

Monsieur Jules Lematire applauded unceasingly.

Monsieur Sarcey did the same thing.

Monsieur Le Bargy expressed his great admiration, but told me that he did not think that in the third act Duse took as much advantage as Madame Sarah Bernhardt did of the opportunity the writing of the letter to Armand Duval affords. But he went into ecstasy about the condensed naturalness and violence of Armand Duval.

"I would not be surprised," said he, "if it had a happy influence on the acting of French artists."

Monsieur Henri Mayer, the intelligent actor of the vaudeville, was about of the same opinion. He contended that the third act was far less effective than when played by French companies, Sarah's company included.

Madame Alphonse Daudet confessed that she was fascinated by the surprisingly interesting and *belle* physiognomy of Duse.

Madame Heglon, of the opera, admitted that she had never wept so much.

At the end of the play all eyes were wet in the audience, and Madame Sarah Bernhardt went with some friends into the dressing-room of her great colleague.

"She said to me lots of beautiful things," repeated Duse, several times. Our great tragedienne left her photograph with this superscription:

"To Eleanora Duse, in all confidence, tenderness, and admiration. Her friend, SARAH BERNHARDT."

Monsieur Claretie, accompanied by Monsieur Hebert, the director of the French school in Rome, went to congratulate the artist in ardent and enthusiastic words. And the other artists came also to take leave, among them Monsieur Flavio Ando, the much applauded Armand Duval of the evening, who has the reputation of being the best actor in Italy.

"He left me five years ago," Duse told me. "He came expressly from Rome to Paris to play with me, though it compelled him to lay off his company for a week. Isn't that nice?"

At 1:30 in the morning I found myself still there, forgetful of the hours that flitted by.

The tired actress was smiling on everybody—as usual, very simple and modest.

"Allons!" she said at last, looking into the glass before which she was sitting. "Go to bed now, Eleanora. But beware," added she, threatening her with her finger, "beware if you do not play the third act better next time!"

UN MONSIEUR DE L'ORCHESTRE.

AMONG THE DRAMATISTS.

Leo Dietrichstein's new comedy, A Southern Romance, will be produced at Philadelphia in September by Max Bleiman. If successful it will be seen at the Manhattan Theatre.

Charles Barnard's new comedy for children, Bibi, was successfully produced by grammar school students at Saratoga on June 5.

Hal Reid, author of Human Hearts, has written a play called A Homespun Heart, which he and John H. Garrison will take on tour next season.

H. A. D'Arcy has completed a new five-act melodrama, Marguerite Renne, for early London production.

Joseph Arthur's new pastoral comedy, accepted by Charles Frohman, will be called The Salt of the Earth.

Carrie Ashley Clarke has completed a new play for Fred Mower, the central figure being an old Yankee.

Alice E. Ives has finished a melodrama, a romantic drama, and a farce comedy, and is now at work on vaudeville sketches for which she has orders.

MANAGERS IN TOWN.

Bert Whitney, manager for Margaret Mather, was in the city last week.

W. W. Adams, manager of Adams' East End Theatre, Pittsburg, has established an office at 301 Knickerbocker Building, for the booking of his theatre. Mr. Adams, in addition to his theatrical venture, is known as one of the most energetic young oil magnates of the Smoky City.

John W. Dunne, of A Milk White Flag; Sol A. Silver, of Cairo, Ill., and William J. Gilmore, of the Park Theatre, Philadelphia, are at the American Theatrical Exchange.

Fred Belasco, manager of the Alcazar Theatre, San Francisco, is in the city.

Mrs. Forepaugh, manager of Forepaugh's Theatre, Philadelphia, was in town last week, and through J. J. Spies engaged her company for next season.

Charles P. Salisbury, late resident manager of Hopkins' Grand Opera House, St. Louis, has arrived in town. He will spend the Summer with Mrs. Salisbury at Bath Beach, and in the Autumn assume the managerial duties of the St. Louis new theatre, at Sixth and St. Charles Streets, of which the corner-stone was laid last week.

SOME SUMMER SUGGESTIONS.

Now that a majority of our playhouses have been closed for the Summer of rest and gladness, it seems a prudent and a likely time to put forth certain respectful hopeful suggestions for the future benefit of managers as well as of playgoers. Several able-bodied yarns are current thus early in the game relative to the wonderful improvements that will be contrived in assorted theatres this Summer to bewilder our feeble eyes next Autumn, when unsightly board fences shall be removed again from doorways, and the opening performance of a new season shall be a great success or a great—well, let it go as a success till then. The press agents must have a chance for their bread and oleomargarine. But my scheme is to suggest to managers a much needed improvement that may be put in during the dog days. Every one of us—or one or two of us—can remember when it was the custom for each well appointed church to boast a slave gallery whereto were relegated the negro minions of such families as attended divine worship. The idea in hand is a revival of this ancient device, in theatres rather than in churches, not for slaves, but for commuters and such others as feel obliged to leave the play before its end. It is bad enough that men should scramble over one in wild effort to get out between the acts, but it is infinitely worse that men, women, and children should see fit to escape just at an interesting episode of the closing act. Down at Daly's the other evening no less than six men struggled by me while Virginia Earle was singing that delicious ditty about the "Little Bit of String" in the ending scene of The Circus Girl, utterly ruining my chances of enjoying the song and filling me with ire unholy. Of course, I put the men down as commuters. Those who live in the suburbs have to go to theatres, and they have to catch the owl train, and so much is quite right. But there appears no reason why these early flyers should not be separated from the townsfolk. Let us have a commuters' gallery, wherein may be seated all who wish to depart before the play is over, and whence they may proceed at whatever premature moment may suit their purposes, without disturbing others who may care to know what occurs in the final scene of the play.

Another innovation which might be undertaken without endangering the popularity of certain playhouses would be the establishment of what I should call a Summer School for the Instruction of Theatre Employes in the Gentle Art of Common Civility. Any one who goes about without revealing an identity which might make matters otherwise, must be impressed deeply by the overbearing discourtesy shown to the average citizen by the box-office men in more than a few of our theatres. Politeness is one of the cheapest commodities to be had in these hard times, and it goes farther than very many of the others put together, but, somehow, it is deplorably scarce in box-offices. I have remarked on several occasions that one of my chiefest pleasures is that of going around the theatres *incognito*, just to see how the ordinary townsman is treated, and, even though the experiment has cost me often the par value of reserved seats, it has been worth the price to learn how the man not "in the know" must regard the playhouses. There are a number of good fellows in our local box-offices who are gentlemen in every sense of the word, but several of these have assistants whose behavior is sufficient to queer the admirable influence of their superiors. The policy of the particular box-office men whom I would send to school is to take it for granted that every one who wishes to purchase a ticket for the performance at the house which pays his salary must of necessity be a chump. While this is undoubtedly the truth in some cases, it is not a proper thing for the ticket seller to confess, nor is it reassuring for the patron to have it thrown in his face. The same policy is pursued unadvisedly by your bicycle repair man, who presupposes that any person entering his shop knows less than he about a wheel; and by your photographer, who regards any one bringing plates to him for developing as not only a rank amateur, but somewhat of an ass to boot. It is not so much what the box-office men say as it is the withering scorn, the uncompromising contempt which is their pose. There are, as was remarked before, a few courteous ticket sellers in town, and I have known citizens who have said that they preferred to patronize houses represented by these men rather than to brave the terrors of the chaps who need the schooling. Managers might do well to ponder this point, for it is a matter worthy consideration.

Some of the local door-men are as overwhelmingly scornful as are their box-office colleagues. Each of them, too, appears to have jumped at the conclusion that any one who would come to see the play at his house must be beneath contempt, and New York's most pitiable spectacle is that of a front-door man turning down the person who has had the temerity to present a family circle coupon at his side of the house. It is sad, indeed, to see those small side-whiskered creatures, whom we size up at once for Brooklyn married men, shrinking and cringing before the ferocity of some of the door-tenders. But I will not dwell upon this item, because the dispositions of the door contingent will average much better than those of the "treasurers." The other class especially needed at the proposed school are the keepers of stage-doors—men who look upon all comers as dynamiters, sandbaggers, cutthroats, highbinders, desperadoes, vandals, or even reporters. Now, it is by no means certain that any person who has business with a player is inevitably some sort of a crook, but just try to send your card or a note to an actor at the theatre and observe the suspicion with which you are regarded. Nor may the stage-door man be squelched. Repeatedly I have been held up to contempt by a Cerberus of this type, who has declined to convey my card to a player who was, I well knew, at leisure when I called. And then the actor, passing within, has seen me quaking fearfully in the alley, hailed me as a friend and escorted me in. But was there look of contrition on the face of the warden of the door, or sign of regret, or acknowledgment of error? Not a bit of it. When at length I emerged, radiant in consciousness of vindication, it was to encounter the wrathful glare and threatening eyes that made me sneak out with all the terror that brought me in. I know just three courteous stage-door keepers in this big town, and observation has led me to believe that the dignity of their positions has not been injured by a little civility now and then. This unique trio, I shall hope, may be employed on the faculty of the Summer school aforesaid.

THE CALLBOY.

"The Mirror Date Book" for the seasons of 1897-98 and 98-99 will be ready July 10. It will contain ticket and percentage tables; population of the principal towns; postage rates and an improved ruling. It will be bound in leather, gold stamped. The standard date book. Price 25 cents. Orders received now. Address Date Book Dep't, THE DRAMATIC MIRROR.

AT THE THEATRES.

No new attractions were announced for last evening, and the knowledge of this fact firmly establishes the passing of the season of 1896-97. At the theatres still open the following bills were presented:

ACADEMY.—The Veriscope pictures of the recent Carson City prize fight are shown twice daily to enthusiastic audiences.

CASINO.—The Whirl of the Town has proved itself a worthy successor to the previous reviews at this house, and promises to run as merrily in the warm weather as did In Gay New York.

DALY'S.—The Circus Girl has begun its eighth week with every indication of an extended engagement.

EMPIRE.—Under the Red Robe, now in its seventh consecutive month, continues to draw so well that the management has been unable to determine a date for the end of its remarkable run.

HERALD SQUARE.—The Girl from Paris runs joyously on in prosperity unabated. The two-hundred and fiftieth representation is announced for June 28, and seats are selling a month in advance.

KNICKERBOCKER.—A Round of Pleasure has been much improved by the interpolation of new specialties and dances. Ida Brooks has replaced Marguerite Sylva as Aurora Ring, and Carl Marwig has devised a new ballet.

ENGAGEMENTS.

Charles Ruthven Smith has signed with Smyth and Rice for The Man from Mexico next season, having closed with The Geisha. Smyth and Rice have re-engaged Charles Mitchell for the same play.

Thomas Keirns, whose late illness prevented his succeeding Joseph Herbert as Pompier in The Girl from Paris, has been engaged for the part in E. E. Rice's Boston company for next season.

J. P. Keefe, re-engaged by Stuart Robson as stage-manager for next season.

Edward Hume has been engaged as comedian with the Summer Stock company at Island Garden, Lewiston, Maine.

Lottie Faust and Jack Flynn, re-engaged with The Sunshine of Paradise Alley.

J. H. Bradbury has been engaged by Charles E. Blaney to play the judge in The Electrician, a role in which he made a hit last season.

Nat B. Cantor joined last week the comedy staff of the Castle Square Opera company at Baltimore, and made a hit as Don Trocadero in Paul Jones.

Mazie King has been re-engaged for next season with Gilmore and Leonard's Hogan's Alley No. 1, and will be featured in a new character act and toe dance especially arranged for her.

Lute Vrooman has been signed by Smyth and Rice for one of the My Friend from India companies.

Bijou Fernandez has been engaged for Mrs. Ryley's new play at Wallack's.

Florence Rockwell will play the lead in Augustus Piton's production of Franklin Fyle's Cumberland '61.

Charles A. Loder and Mrs. Loder (Ruby Lytton), by Gus Hill, for McFadden's Row of Flats.

Robert T. Haines, with Augustus Piton for the leading role, John Nezare, in The Cherry Pickers.

Richard Sterling, with Nat Goodwin.

Mary Emerson will be Louis James' leading lady the coming season.

Arthur C. Aiston has engaged for Tennessee's Pardner Estha Williams, Jane Corcoran, Annie Mortimer, Frank Kelly, and Percy Plunkett. A quartette is now being organized.

In Smith and Rice's original My Friend from India four new comers will appear next season, John Maher playing Charlie Underholt; Nita Allen, Marion Haste; Clara Hathaway, Gertie; and Meta Maynard, Bernice. The second company will include William Mandeville, John F. Ward, Luke Vrooman, George Coligan, Frank Mitchell, Hattie Schell Tracy, Julia Batchelder, Margaret Otis, and Ada Gilman.

W. M. Gray has been re-engaged as acting manager of The Sporting Duchess.

Sarony Lambert has been re-engaged as principal comedian with the Haulons' Superba company.

MIRROR CALLERS.

Among those who called at THE MIRROR office during the week were:

John Jack, Frederic De Belleville, Frank Mordaunt, Bert Coote, Joseph W. Shannon, Harry Glazier, Horace McVicker, Sheridan Block, Mart Hanley, E. E. Rice, Ben Stern, M. S. Whallen, Frank R. Mills, Robert Whittier, Theodore Burt Sayre, Frank Lander, J. J. Donnelly, Harry Watcham, A. M. Palmer, Charles Chartera, George Ober, Arthur R. Lawrence, Francis Wilson, Walter E. Perkins, Lyster Sanford, F. J. Arnold, Arthur E. Davison, Sam Fisher, W. E. Flack, Clarence E. Caldren, Ralph Lewis, John E. Milton, Lawrence Hanley, George F. Farren, Charles Ball, Alfred Burnham, W. E. Butterfield, Edwin F. Lloyd, Edwin Warner, J. K. Adams, T. T. Whiting, P. Henry Crosby, Harold Holmes, Harry Dixon, H. S. Mitchell, P. J. Kennedy, Frederick Renolds, Howell Hansel, Walter Chester, A. M. Griswold, Hawley Franks, William Hannatt, Harry Webster, George Flint, George Hilton, R. M. Thomas, Louis Clark, D. A. Bonta, Harry Blake, George Mack, Joe Dailey, Paul Taylor, Hal Reid, Russell Bassett, Kirk Brown, W. N. Greer, George Barnum, Emmett King, Forrest Seabury, Harry Levey, J. Graham Slee, Joseph Callahan, J. C. Briel, Frank Ely, Henry Bagge, Edwin Walter, Carl St. Auben, Lynn Pratt, C. R. Smith, M. Coyne, Dodson Mitchell, A. C. Butler, Thomas Flynn, Y. M De Silke, Dan Packard, Matt Curtis, Ed. Foy, A. J. Lyman, Frank Tannehill, Wallace Henderson, Walter Vincent, Charles P. Gilmore, Harold Tompkins, Stanley Ottman, Ed. Schilling, John W. Douney, N. J. Ringland, C. Fawna, W. S. Gill, Alfred A. Boshell, Al. Finch, Ed. Mooney, Edward Hirsh, Thomas E. Roberts, William Richardson, Ernest Warde, Harry M. Blade, Harry Sweatman, James Bankson, Pauline Fletcher, Henrietta Lee, Helen Reimer, Fannie Rouse, Annie Irish, Maesy Blyth, Laura Burt, Nita Allen, Marguerite Gordon, Madame Janauschek, Eleanor Merron, Julia Romaine, Adele La Claire, Florrie West, Louise McKintosh, Marie Bates, Fanny Cohen, Maude Odell, Rosa Cooke, Mrs. Mary E. Barker Reynolds, Ada Curry, Edna Brothers, Lucia Hartford, Ruth Richards, Camilla Porter, McCoy Sisters, Minnie McEnvoy, Elma Gillette, Gertrude Terry, Maud Beam Storer, Lydia Payne, Mrs. Russell Bassett, Belle Latone, Mabel Wright, Aileen Bertelle, Ethelyne Palmer, Grace Ogden, Nelle M. Davis, Miss A. Lacy, Miss Allliston, Jennie Ellison, Mayme Taylor, Helen Delafield, Marie Barnum, Josephine Glassman, Elma Scott, Merrell France, Trixie Friganza, Grace Hopkins, Harriet Bond, Lottie Hyde, Ada Bernard, Mary Breyer, Mattie Earle, Alida M. Corona, Frankie Cole, Alma Earle, Mayme Kealty, Jeanette Lorrie, Estella Dale, Mollie Laird, Marion Barnwell, Pauline Graves, Bessie Sears, Gladys Earlcott, Catherine Barthe, Celia Browning, Alice Gray, Marion Carlton, Helen Weber.

Mr. Doré Davidson invites offers.

MIRROR INTERVIEWS.

Photo by Falk.

ADELINE STANHOPE WHEATCROFT.

A great many persons who are strongly practical, and many who are strongly artistic, never rise above the rank and file of men and women. It is the few who combine in themselves the practical and artistic temperaments, who act as well as dream, and dream as well as act, whose achievements compel the notice of the world. Mrs. Wheatcroft impresses one as being of the latter number. Her artistic instincts enabled her to reach a high position as an actress, and her practicability is the keystone of her great success in fitting the students of the Empire Dramatic School for the stage. Even her office suggests the union of art and business. It is a dainty little room hung with pictures and furnished tastefully, but at one end is a big businesslike desk, and there sits Mrs. Wheatcroft, very obviously a woman of affairs. She would rather work than talk, but if she does not succeed in escaping the interviewer's toils she would much rather talk about her work than about herself.

"Well," she said, wheeling around in her office chair, and looking at the importunate MIRROR interviewer with smiling eyes, "if you insist upon my telling you something about myself I suppose I must. To begin at the beginning, I was born in Paris, but am none the less English on that account. Most of my childhood was passed in London. When I was about sixteen my father died, and I was left to the tender mercies of a stepmother. The result was that I wanted to be independent, and was racking my brain for some way to become so, when there came one of those chance happenings which sometimes change the whole course of a person's life. I met Madame Celeste, the celebrated French actress, who was then playing in England. She urged me to go on the stage, and offered me a place in her company. I accepted it gladly, and made my first appearance in a small part in The Woman in Red at Brighton. Frederick Ward, I remember, was the lover in the play.

"I shall never forget my first entrance upon the stage. I was only sixteen, you know, and was feeling quite overwhelmed. I can see now the little bridge I had to cross from the dressing room, and the stairs I moved down in an automatic way. When I got upon the stage my lines deserted me as mice desert a sinking ship. Part of my business was to shake hands with Mr. Ward. I suppose the audience thought that it was a remarkably prolonged handshake. I stood there shaking Mr. Ward's hand and shaking in every limb as well, and my mind was a blank. Finally Madame Celeste left her place and hurried across the stage, whispering to me excitedly:

"'Id is your cue, id is your cue, little girl!'

"Then like a flash it all came back to me, and the performance proceeded without any further accident. I have never had an attack of stage fright since. Of course, I have been nervous on a first night. I always am. But after the first scene or two my nervousness becomes energy and exaltation, and when I finish I am in the clouds.

"After my Brighton appearance I studied acting for six months with John Rider, of London, and then made my London debut at the Haymarket Theatre as Juliet. Mr. Kendall was the Romeo. After three weeks of Juliet I was engaged by Henry Neville as leading lady at the Olympic, and was thus fairly launched upon my career. In those days I was eager to play tragic, heroic roles; they fired my youthful mind with enthusiasm. But this ardor disappeared after awhile. When I began to know life and understand its real seriousness, I began to feel that comedy is better on the stage than tragedy—we get enough of the latter in our lives—and ever since I have wanted to play comedy and nothing else.

"After a season or two at the Olympic I played Pauline in The Lady of Lyons at the Vaudeville, and then came to America and appeared in The Woman in White. I was much impressed with this country, but never dreamed that it was to be my future home. From here I went to Edinburgh, and was leading lady of the West End Theatre for two seasons, and then for two years I played leading Shakesperean parts with Barry Sullivan. Again I came to these shores, and as James O'Neil's leading lady journeyed as far as San Francisco. Here I was leading lady of the Baldwin Stock Company, O'Neill being leading man. Again I returned to England and formed a company which for two years presented a repertoire of society plays. This was a rather important venture to me personally, because my leading man was Mr. Wheatcroft.

"My next trip was a particularly interesting one. We went to South America and opened in Pygmalion and Galatea in Buenos Ayres. The people gave us a royal welcome, one reason being that we were the first English-speaking company that had ever appeared there. We found the theatres very large and handsome, and much culture and appreciation of good acting among the audiences. From South America I returned to the States, and here I have been most of the time ever since. I played a season under Daniel Frohman's management, two with Joseph Jefferson, and was in Augustus Pitou's stock company. My last appearance as an actress was with the company of the Theatre of Arts and Letters.

"But all of that is past. My present work in the school is what I am most interested in, and I like to talk of it much better than of myself. The dramatic schools are growths of comparatively recent years, and some old actors are inclined to scoff at them, on the ground that the stage itself is the best place to learn how to act. It may have been in the old days, but the veterans should remember that these are not the old days. There are comparatively few of the stock companies now which in the past, by presenting an extensive repertoire of plays, gave the young actor or actress the training that he or she rarely gets in the company of to-day. Most of the actors now on the stage never went to a dramatic school and were never members of any of the old stock companies. They learned their business by hard knocks and experiences that most of them would shrink from again facing. I know that a year in a dramatic school will teach the young aspirant for stage honors what it took me at least ten years to learn. The training, moreover, gives the young member of the profession confidence in himself or herself, and heaven knows that confidence and self assertion are necessary to succeed in our profession.

"Our regular school assembles in the Fall, the students come from all parts of the country, but mostly from the West and South. There are more young women than young men, and they are all pretty confident of their histrionic powers. Of course, we have to discriminate somewhat in admitting applicants to the school. The student must have a good presence, a good voice, and a good enunciation. The first thing we do is to give each a part to learn, and when these parts have been thoroughly memorized the students step out before the class and recite the part as they conceive it. They naturally make a good many mistakes at the start, and I correct them then. Then the student tries again, and if he doesn't succeed in approximating the correct method after two or three trials, I do it myself to give the class a better idea as to how it should be done. Following the learning of the mere delivery of the lines comes the conception and origination of the character. This is where the real intelligence and dramatic talent of the student are called into play, if he has any, and if he hasn't it is here that we, and often he, also, make the discovery of this fact. One of the most interesting and useful features of this part of the instruction is the criticism class, which is held twice a month. Two or three pupils act a scene and then the others criticise the performance. Many excellent ideas are brought out in this way, and the exercise always results in material improvement in the work of the pupils criticised. When the rudiments have been surmounted we give the students scenes in standard plays, and they attempt to originate the part and create the proper atmosphere.

"When a few months have been devoted to this training we give a public exhibition with the students. This is the first appearance on the stage of most of the members of the school, and it is a great event with them, you may be sure. A great deal of time and energy are expended in studying the parts and rehearsing, and the students look forward to the production with mingled feelings of anxiety and enthusiasm. My own labors are not light. It is really a very difficult and anxious task to assume the responsibility and attend to all the details, great and small, of one of these public performances. It is not as if I had a company of experienced and self-confident actors and actresses to handle, or plays of certain merit. Those we produce are mostly by young or inexperienced playwrights, you know, and they frequently require considerable revision and whipping into shape before they can be produced. I attend to all this. Indeed, I am a believer in the old adage that if you want a thing well done, do it yourself. I attend to the lighting and the setting of the scenes. I even ring up and ring down the curtain. You can see, therefore, that a public performance means as much or more to me than to any member of the cast, and as we consider these performances one of the most important parts of the training and give several of them during the term you can easily see that there is much work to be done."

A great many persons who have attended these performances can testify that this work is well done, for most of them are most enjoyable. They are judged largely by professional standards, and, as a rule, are remarkably successful.

"There is one important part of the instruction, by the way," continued Mrs. Wheatcroft, "which I forgot to mention. I allude to the lessons in the art of make-up. I give a few preliminary hints, tell the class what to buy, and then let them learn from their own mistakes. I make up one face, with the others watching. Then they all leave the room and experiment. After a little while they come back, and—well, the result generally is more easily imagined than described. You would naturally think the girls would be more adept at this and learn it more readily than the young men, I suppose, but that is where you would be mistaken. It has been my experience that the latter put on the little facial touches that make a character face the more deftly, and the cause is the same, I presume, that enables them to play character parts better than the girls. They have the greater faculty in characterization. On the other hand, the girls have more emotional power than the men, and I think that, on the whole, they have more talent and suitability for the profession. But I now have, and have had, pupils of both sexes who have shown much promise, and I feel very sure that they will testify to the benefits of dramatic schools. It is my belief, however, that one year is ample time for this preliminary training and instruction.

"And now," asked Mrs. Wheatcroft with one of her particularly bright and engaging smiles, "haven't I said enough? I haven't talked so much about myself in years." The note book was put away and Mrs. Wheatcroft resumed the work which was doubtless more congenial to her than merely talking.

THE ELKS.

All any Lodge 49 opened its new house June 10, when the festivities were led by Charles H. Armitage, William Barnes, Jr., William Henry Paddock, Hon. D. Cady Herrick, and D. G. E. R. James J. Armstrong.

Waycross, Ga., Lodge 349 has been instituted with these officers: F. C. Owens, E. R.; Dr. J. C. Rippard, E. L. K.; Prof. E. A. Pound, E. L. K.; Col. John C. McDonald, E. L. K.; W. M. Tromer, Esquire; J. F. Sears, Secretary; Ward B. Albertson, Treasurer; W. C. Redding, Tyler.

Married.

HARKER-PALMER.—Osmond Harker (Oswald Yorke) and Maude Agnes Palmer, at New York City, on June 2.

FERRY-MAY.—Edwin Ferry and Aimee May, at Minneapolis.

WOLFF-YARDING.—William Wolff and Anne Yarding on June 15.

Died.

BINCKLEY.—Henry Binckley, at Reading, Pa., on June 1, of apoplexy, aged 72 years.

RICHARDSON.—Ada D., wife of C. M. Richardson, at Portland, Maine, on May 30.

TAYLOR.—James Hughes Taylor, at Downington, Pa., on June 6, of dropsy, aged 73 years.

KLECHNER.—James R. Klechner, at Nanticoke, Pa., on June 3.

PIONE.—Joseph Pione, at New York city, on June 5, aged 67 years.

HESS.—Seymour G. Hess, at New York city, on June 12, of pleuro-pneumonia, aged 36 years.

ON THE RIALTO.

Max Witt was seated the other day at the piano in his cozy studio down near Gramercy Park, contriving a few finishing touches for a new song, which, he says, will set the nation talking before long. The obliging piano was giving up no end of catchy chords and things. Then there came a call on the telephone. The composer placed the sounder to his ear with an inquiring "hello?"

"That's a pretty tune you're playing," said a voice over the wire; "what do you call it?"

"'Don't Let Her Lose Her Way,'" answered Witt.

"Don't let who lose her way?" was the reply. "What business of yours is it if—"

"That's the name of the song—my latest," interrupted the musician. "Who are you, anyway?"

"I'm the telephone girl," came the response. "It's great fun to sit here at the central office and listen to your playing, you know. Why don't you sing it for us?"

"All right, hold the wire." And when he had sung it through he could hear her clapping hands at the hither end of the line, as she laughingly observed: "What's the use in a telephone girl buying music-hall tickets?"

* * *

George W. Farren loves few things as he does his chickens. He has a brood of two hundred out on his place in Metuchen, N. J., which he watches over with the tender solicitude of a mother. The other night, when he was sitting up late thinking of the day when the little ones would be handsome young hens and stalwart roosters, he was startled by sounds of alarm from the vicinity of the chicken-house. He was out and to the rescue in an instant. A figure darker than the night loomed up in close proximity to the hennery and a soft, apologetic voice mingled its sound with the cackling of the fowls.

"Excuse me, Mistah Farren, for disturbing yoh; excuse me, sah. I'se—I'se a lookin' foh ma umbrella. You don't happen to hab seen it, does yoh?"

* * *

J. J. Spies nearly succumbed to heart disease the other day. It was on a rather convivial occasion, too, which would have made the demise, if it had really occurred, all the more deplorable. Mr. Spies was flush that day. In neat tens and tidy twenties the strips of long green nestled together and coiled around one another affectionately in an inner recess of his Summer suit. It was a goodly roll—a speaking part, if it is true that lucre talks. The scene was the interior of a gilded fountain of cheer, and the cheer was flowing. After the first round Mr. Spies unwound one of the clinging tendrils of green and placed it on the bar. The man behind glanced at it and pushed it back with the single word counterfeit.

"That's funny!" exclaimed Mr. Spies. "Here's another one, then." The man behind again said "counterfeit," and pushed the green thing back.

Mr. Spies' hair began to stand on end. He grasped the roll convulsively and threw it on the bar, exclaiming, explosively:

"Well, see if there is enough good money there to pay for the drinks."

The barkeeper glanced at it contemptuously, and fingered one or two of the bills. "No," he said, in a cold, grim tone, "it's all counterfeit."

"What!" shouted Mr. Spies, his voice rising like a skyrocket. But his remarks were drowned in an explosion of laughter. When it had subsided he said:

"Well, gentlemen, this is on me. I'll pay for the next round anyway."

* * *

The Casino front is ornamented by an enormous circular sunburst of golden complexion, calculated to draw a crowd in a wilderness. The centre of the disk shows a clock of tolerable accuracy, and around this gallant time piece are painted a lot of little blocks, each hinting of some wonder to be seen or heard in The Whirl of the Town, and giving a guess as to what moment said wonders may appear. The contrivance is an assured success as an advertising device, even though it somewhat suggests the exaggerated trade-mark of a target excursion.

LETTER LIST.

Members of the profession are invited to use The Mirror's post-office facilities. No charge for advertising or forwarding letters. This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

WOMEN.

Alexander, Stella
Archer, Louise
Abbot, Marion
Atkinson, Rena
Alison, G. Rivers
Asguth, Mary
Ames, Amy
Ardeck, Agnes
Adams, Maud
Adler, Miss
Ashbrooke, Florence
Busby, Amy
Bell, Louise
Berta, Laura
Black, Nettie
Baker, May
Burnett, Jessie
Buckley, Fannie
Bloodgood, Fannie
Busby, Jessie
Biffin, Mary G.
Brooks, Ivory
Bowers, Nellie
Bradbury, Jessie
Barry, Eleanor
Bartoletti, Emelia
Brouning Sisters,
Bartin, Jennie
Blythe, Miss
Bonton, Madeline
Black, Georgia
Barry, Lydia
Bayer, Lillian
Bennett, Josephine
Brandt, Noah
Blossom, Alice
Bainbridge, Rolinda
Braggin, Nellie
Campbell, Bartley
Courtnay, Helene
Cahill, Marie
Clowes, Lillian
Cayvan, Georgia
Clement, Catherine
Chapman, Edythe
Crowell, Flora
Cameron, Ella
Claxton, Kate
Clark, Adele
Chambers, Lilly
Cleveland, Camille
Carle, Alice
Challenger, Bessie
Crolius, Mattie
Cheree, Clara
Crater, Alena
Clarke, Annie
Clifton, Leigh
Carlisle, Nina
Cotlins, Miss
Caereum, Miss
Clark, Hilda
Craigen, Maida
Cobb, A. A.
Cloughan, Ina
Dalglish, Jack
Dennin, Georgie
Dreux, Lorraine
De Frossy, Mme.
D'Arville, Camille
Denning, Dorothy
De Havens, May
Dale, Louis
Devereaux, Marguerite
Drayton, Blanche
Dixon, Daisy
De Witt, Grace
Dexon, Clara
Dale, Birdie
Drake, Frances
Davis, Jessie Bartlett
Devereus, Ryan, Mrs.
Davis, Anna E.
Daly, Stella
Da Costa, Fanny
Doyle, Katherine
Deckler, Lydian
Dudley, Maude
Downey, V.
Elliott, Maxine
Evans, Olive
Etting, Fanny
Eggleston, Anna
Ellison, Jennie
Eldrige, Jennie
Elliott, Gertrude
Emmet, Harry Mrs.
Earlington, Gracie
Evans, Bijou
Fisher, Adelo
Forrest, Gale
Flood, Forest, Mrs.
Fonteanbleau, Ella
Farrington, Florence
Ferguson, Mary
Fitzgerald, Mattie
Fuller, Margaret
Foster, J.
Farnum, Mabel
Franklyn, Caroline
Fuller, Ethel
Florence, Minnie
Gale, F. Miss
Gordon, Annie
Graham, Marie
Gage, W. R.
Gordon, Violet
Gay, M. K.
Genella, Florence
Graves, Virgie
Grogan, Florence
Griffith, Marie
Grau, Elise
Gerald, Florence
Gardner, Jeane
Harriman, Mildred
Harris, Matheyn Brady
Harrington, Nellie
Harding, Madge
Hanchett, Julia
Henderson, Grace
Hill, Christian
Harvey, Ida L.
Hall, J. Clinton
Hopkins, Jenne
Hudspeith, Perdita
Harris, Lillian
Hall, Pauline
Hertslet, Gerald Mrs.
Humphry, Margaret
Holloway, Elizabeth
Irving, Isabelle
Jordan, May
Johnson, Alice E.
Kelly, J. E. Mrs.
Kitts, Hable
Knatt, Roselle
Kenney, Stella
Kelly, Mary
Kennedy, Mrs. John
Kernan, Mrs. Frank
Le Jeune, Nina
La Verne, Lucilla
Lodge, Gertrude
Lloyd, Elise
Lamond, Carrie
Lee, Mrs. H. B.
Linthicum, Lottie
Lindsley, Adia
Lewis, Jeffreys
Lascelles, Enaily
Lindroth, Nellie
Lawrence, Nellie
Louis, Carrie
Lynton, Ethel
Markham, Pauline
Mora, Mona
Martinot, Sadie
Marion, Florence
McDonald, Christi
Murray, Clara Lane
Montrose, Louise
Marlowe, Julia
Martl, Britta
Mackey, Julia
Moulton, Blanche
Madison, Stella
Marrin, Helen
Moore, Anna Boyle
Millard, Marion
Munford, May
Ma Belle, Miss
Montrose, Violet
Mack, Phil., Mrs.
Morrell, M.
Mestayer, Dollie
Marble, Mary
Mortland, Anna
Magma Julia
MacLaren, Sara
Morton, Dorothy
Marsdon, Mrs.
Myers, Emma
Mortimer, Sadie
Mortimer, Annie
Mortimer, Estelle
McLeod, Nellie
Mather, Margaret
Morres, May
McHenry, Nellie
Metcalf, E. F. Mrs.
Morland, Beatrice
Merle, Madeline
Marlowe, Ethel
Morris, Clara
Neilson, Flo
Near, M. R.
Newton, Edith
Nozon, Libbie
Nethersole, Olga
Nichols, Blanche
Norrie, Annie
Owen, Margaret
Odell, Maude
Plimpton, Maud
Pierce, May
Post, Lilly
Patrice
Paz, Pauline
Porter, Camille
Pierce, Vevie
Packard, Beaumont
Porte, Odele
Pomeroy, Louise
Parks, Marie
Pomeroy, Erine
Parker, Anna G.
Raymond, Flit
Rush, Isadore
Rogers, M. A., Mrs.
Rouse, Fanny
Russell, Ida
Reestin, Ellen
Reid, Agnes
Roberts, Florence
Rankin, Miss
Richards, Ruth
Reager, Carrie
Rogers, Annie Lee
Shannon, Effie
Stannard, Anna
Spencer, Sadie
Skinner, Mrs. Otis
Sawyer, Adelaide
Sengar, Marion
Strickland Sisters,
Scott, Marion
Sykes, Neta
Sprague, Estelle
St. John, Frankie
Seely, Jennie K.
Sheldon, Minnie
Sterling, Lillie
Ten Broeck, May
Thorn, Florence
Tabor, Lula
Templeton, Fay
Turner, Carrie
Train, Pauline
Trayer, K.
Thomas, Hilda
Talbot, Edith
Taylor, May
Usher, Dorothy
Ulmer, Mae
Ulmer, Lizzie
Vaci, Cora
Vickers, Nattie
Vernon, Ida
Vance, Clarice
Van Dusen, Marie
Vonehlin, Blanche
Vokes, May
Vanderbeer, Marie
Weaver, Blanche
Weber, May
Winslow, Nadine
Williams, Carrie
Worden, Ortska
Watham, Isabelle
Wood, Miss May
Warren, Marie
Winship, Carrie
Walnwright, Marie
Wash, Olive
Walker, Rachel
Welsh, Emma
Woods, Mae
Wyatt, Jessie
Whitcomb, Louie
Wentworth, Mae
Warde, Effie
Warner, Laura
Wilson, Grace
Wolf, Anna
Williams, Zaidee
Wilson, Sylvia

MEN.

Allen, John D.
Ayling, Herbert
Aubrey, Louis
Allison, Jack
Ankermiller, Emil
Alexander, Will
Appleton, Geo
Ames, Geo
Bangs, Frank C.
Blanden, Lou
Branick, John H.
Barlow, Billy
Busbridge, Charles
Berg, Peter
Bears, Newton
Bainbridge, Clement
Brown, Dillon
Bell, Ralph
Baker, Wm. Morton
Brower, Robt.
Berry, M. L.
Bowen, John P.
Baker, Frank J.
Brennan, John
Burnett, Van O.
Bicknell, Ralph A.
Brown, Edwin
Bull, E. A.
Brewster, Edwin
Brown, Fred
Bennett, R. A.
Beasley, Billy
Carrollton, A.
Bradbury, A. C.
Batty, Jos.
Brennan, Geo.
Broduck, Stuart
Barry, Wm.
Bearman & Nutt
Briese, Mr.
Buckley, J. J.
Bouchard, Edward
Bennett, Cham
Bowers, Fred J.
Black, E. H.
Butterfield, W. S.
Barbour, Edwin
Byron, Oliver D.
Beair, C. E.
Bradley, Jas. B.
Block, Sebastian
Berger, Fred
Barrymore, Lionel
Bonelle, William
Burns, Jess
Bray, C. E.
Bates, Mr.
Brandt, Noah
Bell, Digby
Cunningham, Geo D
Carroll, Richard
Chanfrau, Henry
Couper, James G.
Couldock, C. W.
Carpos Bros
Caven, J. E.
Coleman, Thos.
Cong, Archie
Clement, Clay
Connor, Jack
Collier, Dan
Cooke, Geo.
Carter, H. J.
Courtney, Wm.
Chevalier, Albert
Carnalla, Wm.
Clark, Geo. D.
Cooper, Geo.
Canley, John
Carner, Jacob
Cassella, John
Crane, James P.
Callahan, Geo.
Cotton, Richardson
Cantors, Chas.
Carleton, Loyd
Coyle, Frank D.
Clarke, Creston
Carters, Chas.
Courtleigh, William
Clarges, Verner
Caseneuve, Paul
Cowles, Eugene
Cosgreve, J. F.
Casabant, Louis
Camp, Shepperd
Calhaun, Mr.
Curtis, Harry
Conmers, Noman
Condit, W. F.
Curtis, Wilfred
Coleman, J. J.
Cook, J. M.
Colfax, Frank
Cleveland, Merritt
Crosby, Chas.
Caine, Geo. R.
Carle, Richard
Clifford, Edwin
Belcher, J. R.
Daniels, Frank
Dondell, Chas. A.
Danazetta, Wm. L.
De Monde, Allen
Dean, Ralph
DeVond, Chester
Denison, W. E.
Dale, Lew
Dejeanne, Wm.
Devere, Sam
Douglass, Byron
Duane, E. L.
Donahey, Jas. A.
Del Tryon, A.
Dunne, J. W.
Dadswell, Cyril
Donahy, J. K.
Dey, Frederic
De Ferro, Francois
Davidson, Doré
De Shettley, Wm.
Dixon, Fred.
Deroy, J.
Dockstader, Lew
Decker, J. H.
Drew, Sidney
Davenport, Edgar
Ellsworth, Mark S.
Elton, Earnest
Edgerton, Harry
Emert, John
Elliott, Cliff
Edminster, Will
Edwards, Alfred
Eddy, Chas.
Emmet, J. K.
Eldrid, Gordon
Elwood, Wm.
Frayne, Frank
Flood, John
Forrest, Edgar
Fawcett, Owen
Forrester, R. D.
Francis, Wm.
Ferris, J. H
Fowler, John
Fagine, Ban
Farren, Geo. F.
Fogel, Max
Foster, A. H.
Forrester, Ted.
Fowler, Gray Bower.
Franklin, Geo.
Farley, James
Fleming, Geo. S.
Ferguson, Robt
Farnum, William
Fetson, Basil
Faror, Ed M.
Fisher, Perkins
Flayed, Walter
Farrell, Tony
Flockton, C. F.
Ferguson, Terry
Farrell, Chas.
Green, Harry
Grau, Maurice
Germaine, C. P.
Goulland, Louis
Gunther, Edw.
Graus, Albert
Gilmaine, C. G.
Gould, Howard
Garner, Chas.
Golden, Richard
Garrison, John H.
Gray, Dr.
Gillinwater, Claude
Grandon, Frank J.
Graham, Robert
Grau, Robert
Gibbs, Harry
Gould, Raymond
Gill, W. S.
Goodwin, John C.
Greene, L. L.
Gilsler, John A.
Gibson, A.
Gaites, Geo. J.
Gerson, Paul
Green, Chas.
Gross, W. B.
Gaskell, W. T.
Haswin, Carl
Harris, H. P.
Hanchett, David
Hundley, W. A.
Hawthorne, Joseph
Hill, L. Augustus
Hood, Jas. B.
Heroy & Marrner
Hama, Geo.
Howe, Walter
Hanes, Sidney
Harowitz, Martin
Hart, Dan.
Reunion, C. A.
Haig, Alex
Harvey, Willard
Holland, Edw.
Herne, J. R.
Haxen, Walter
Higgins, B. S.
Hassan, E. J.
Hall, Chas. W.
Harris, Fred
Hall, Roland
Henderson, Mr.
Hampton, Alf.
Howland, Wm.
Hynes, Harry
Harbury, Charles
Hamilton, Frank C.
Harrison, Fred.
Hinnerle, Chas. W.
Howey, Geo.
Hazelton, Jos. H.
Hart, Albert
Huntington, Wright
Higgins, Benj.
Hayden, Wm.
Harwood, Harry
Harpstrill, J. W.
Hopper, Wm.
Howard, R.
Handyside, Clarence
Healy, W. R.
Henshaw & Ten Broeck
Hamilton, John M.
Hudson, V. D.
Harlan, Mecey
Horne, James
Hopcroft, Geo.
Harney, Ben R.
June, J. K.
Jurgensen, Oliver
James, W. P.
Jose, R.
Jordan, Harry
Jones, Frank
Johnson, Mgr.
Jackson, Harry
James, Chas.
Johre, A.
Jackson, Wallace
Julian, Martin
Jackson, Martin
Jess, John W.
Keefer, Harry
Kilgour, Jas.
Kused, Jules
Kerr, C. H.
Kent, Chas.
Kenney, Jos.
Kemp, Bobby
Knowles, R. G.
Kremer, Theo.
Kird, Willie, Master
Kemper, Collin
Kelley & Mason
Kearney, John L.
Kelly, Allan
Kelly, Jas. A.
Karrington, Frank
Knight, F.
Kenney, J. M.
Kusl, Wm. S.
Kenney, Jas. M.
Knight, F.
Levick, Augustus
Lonegan, Lester
Loring, S. J.
Lee, Henry
Lythgoe, David
Louanre Percy
Learock, Mr.
Lawlor, James
Leonard, William
Logan, J. H.
Leigh, Clifford
Langlier, Sylvian
Lett, Robt.
Lamatta, Miro
Lloyd, Douglass
Livingston, Albert
Little, J. Aldrich
Lyding, George
Learock, Geo.
Lighworn, H. K.
Lindsley, Guy
Lowe, Robert
Lancaster, A. E.
Lackaye, James
Mechaert, J. B.
Mgr. Downing
Murray, J. K.
Mgr. Thomas
Miller, Chas.
Matthew, John W.
Martin, Master
Mudch, H.
Montgomery & Stone
Mack, W. B.
Mills, J. K.
McLaughlin, Peter
Marshall, Tully
Matutinam, Purdian
Murphy, John F.
Mgr. Master and Man
Macomber, Carrol
Marsh, Trio
Myers, Sam
Mackie, James
Mosley, Fred.
Mayer, Fred.
Meredith, Harry
McKeer, Mr.
Mgr. Frank Mayo
Marden, Jacques
Mallery, Wm.
Mgr. Julius Grau
Meyer, W. L.
McEnery, J.
Macy, Carlton
McCready, Wm.
McDonough, Barney
Murray, Frank
Mindrop, F. W.
Murray, Jules
Moore, Chas.
Murphy, Joe
Mack, Tommy
Mack, D. J.
McLaren, Dan
Martin, Willis
Magee, J. J.
McLoughlin, W. H.
McCann, J. E.
Mack, Chas. W.
Murphee, T. H.
Meyer, Herbert
Miller, Albert
Marks, Chas.
Moore, A. E.
Mason, E. N.
Mgr. Little Monte Cristo Co.
Monroe, Robt.
Meldon, H. Percy
Macpherson, W. H.
Murray & Mack
Newell, Augustine
Niles, Wm. A.
Nelson, Edwin
Nelson, Harry
Nelson, Wm.
Nelson, Alf.
Nelson, Chas. W.
Nelson, Louis
Ocheies, Edu
Owen, Wm. F.
Owens, J. Edgar
Olcott, Chauncey
Potter, Paul H.
Piper, T.
Post, Guy R.
Price, Sydney
Powers, W. H.
Parker, Hal
Prescott, Frank
Palmer, Fred
Parker, Chas.
Pyke, Chas. M.
Phillips, Isom
Peckham, R. T.
Prutte, Wm.
Pope, Chas. R.
Pigott, R. S.
Purry, W. C.
Page, John
Pomeroy, Louis
Post, William
Phelps, John
Pembroke, Phillip
Powell, Ed.
Parry, Frank
Parker, Hal.
Queen, Frank
Reedway, E. D.
Robson, Stuart
Roscoe, W. A.
Russell, Louis
Reed, Roland
Roberts, Franklin
Redmund, Wm.
Rigley, Richard
Robinson, Forrest
Richards, Augustus
Robiatro, M.
Reagan, James
Rose, G. P.
Redd, Samuel
Rogers, Peter
Rudolph, Harry
Raynes, Jack
Robinson, F.
Riddell, Frank E.
Royston, W. R.
Roech, John
Robertson, Harry
Rice, M. E.
Rolleston, Frank
Raymond, Richard
Royle, E. Milton
Robinson, Eugene
Roe, C. J. W.
Rosen, Max
Rogers, Peter
Roberts, Wm.
Radcliffe, R. J.
Slaughter, Thos. H.
Soberts, Nelson
Snyder, E. J.
Slimery, Chas.
Sampson, Wm.
Stephens, E. H.
Shea, Thos.
Skinner, Otis
Sears, Bert
Scott, Paul
Stein, Harry
Sanford, J. S.
Searle, Osborne
Stanley, Chas.
Sullivan, John F.
Sattler, Chas.
Stanford, Arthur
Swift, Frank
Sosson, F. Leslie
Sandou, Eugene
Sterling, Fred
Sturtevant, Collin
Strickland, W. N.
Stowe, Leslie
Scisson, Oscar
Stetson, E.
Sands, Chas.
Sparks, Phillip
Sweatman, Harry
Speck, Curtis
Stocking, C. C.
Saenger, Gustav
Smith, F. N.
Sanders, Henry S.
Stuart, Walter
St. John, W. R.
Stoddart, Harry
Salvator, Ernest
Sommers, H.
Strong, Fred. W.
Simpson, W. G.
Stowe, J. F.
Smith, J. T.
St. Clare, R. R.
Snelling, W. G.
Salter & Martin
Snilery, Frank F.
Shaw, H.
Swan, Mark E.
Slater, Joseph
Summerfield, Fred.
Solomon, Fred.
Sawyer, Harry C.
Shubert, Sam. S.
Salisbury, Charles
Smith, C. Ruthven
Temple, Edgar
Thurner, Ed.
Tuthill, Ben
Thompson, Winsley
Tarleton, Earnest
Treavers, Wm.
Thompson Denman
Townsend, Walter
Taylor, H. S.
Taber, Robt.
Tannehill, Frank
Thompson, W.
Truesdell, C. H.
Thompson, Monte
Vareal, J. W.
Vance, Clay
Von Mitzel, Max
Vatua, Joe
Vining, Chas.
Vion, Joe
Van Veghten
Walton, Ike
Whytal, Russ
Wayne, Chas.
Ward, J. M.
Wheeler, B.
Wilber, A. L.
Wilson, Al.
Wallace, Edgar
Wolf, Mr.
Watson, Harry
Williams, Geo. W
Woods, B. K.
Wellion, Ward
Williams, C. J.
Webster, Will
Walsh, John
Walker, Leonard
Wakefield, A. L.
Wilson, Jay
Willard, Harry
Woodman, F. W.
Weston, Kendal
Wooderson, John
White, Le Grand
Wells, Carleton
Winnett, Thos. H.
Wilson, Geo.
Wolfe, Harrison
Waddy, D.
Woodthrope, Bud
Walsh, Townsend
Wallersted, J. A.
White, Clayton
Williams, John
Willard, Edw. S.
Walters, Chas. W.
Williams, Gus.
Warmington, Wm.
Warner, Edwin
Webb, Edward
Williams, Jeffrey
Werner, C.
Webster, John
Watson, Thos.
Watson, H. C.
Westfall, A. H.
Young, Wm.
Yale, Chas.
Youmans, Fred'k
Zaburo, Tan

THE VAUDEVILLE STAGE

A GREAT STAR IN VAUDEVILLE.

CLARA MORRIS.

So many stars and prominent performers have gone into vaudeville during the past two years that it did not cause very much comment when Clara Morris, the greatest emotional actress America had ever produced, announced her intention a few weeks ago of entering the ranks of the continuous entertainers, to compete with the fluffy-haired soubrette, the burnt cork jester, and the knockabout grotesque for the plaudits of the vaudeville loving public.

It is generally supposed that people who go to a variety theatre go for the purpose of having a good, hearty laugh, and that anything in the serious line would not be tolerated. Sometimes it happens, however, that the efforts of the funny men and the "comediennes" (as the good old serio-comics are now called) are of such a distressing nature that the patrons of vaudeville find the corners of their mouths going down instead of up, and in place of the hearty laugh they expected to have they are plunged in the deepest gloom, as it would seem like sacrilege to laugh at the gags sometimes sprung, as they are entitled to the respect due to old age.

So the managers, seeing that sadness must of necessity prevail at times, while their programmes are being run off, determined to give their audiences a good excuse for the use of their handkerchiefs, and so the engagement of Clara Morris came about in a very logical manner.

Success has crowned the experiment. It is a good thing for everybody. Miss Morris' serious work causes the quips and gags of the comedian who follows her on the bill to seem like gems of rarest wit, and even a coon song sung in the raggedest of rag time by the foggiest-voiced soubrette in the profession, makes a pleasant sound on the ears of the people whose nerves have been strained from watching the intensely earnest efforts of the queen of the emotional drama.

Clara Morris made her first appearance in vaudeville a few weeks ago at the Auditorium, in Philadelphia, under the auspices of Robert Grau, the Napoleon of vaudeville impresarios, who is responsible for the introduction of so many of the lights of the legitimate stage into vaudeville. She appeared in a short sketch written for her by Kenneth Lee, who can turn out any kind of a one-act piece on a few hours' notice. Since then she has appeared in Boston, Washington, and other cities, and her engagements have proven highly satisfactory to her managers and herself.

THEATRES AND MUSIC HALLS.

Keith's Union Square.

McIntyre and Heath, the black-face comedians, head a list, presenting a brand new act, for the first time on any stage. It is called The Black Man from Montana. The other features are the American Biograph, with new views; George W. Day, comedian; Elvira Frencelli, and Tom Lewis, operatic duettists; Francesca Redding and Hugh Stanton, in A Happy Pair; The Mimic Four, in a new travesty; Howard and Bland, comedy duo; Professor Krisel's dogs; Wills and Collins, sketch team; J. S. Blackton, cartoonist; Merritt and Gallagher, comedians; W. A. Melville, O'Rourke and Burnett, Joe Goetz, Coulson Sisters, singers and dancers; Harry Armstrong, Mabel Cassidy, and others.

Koster and Bial's.

Seven new acts are on here this week. They are Witter Peabody, the boy soprano; Zelma Rawlston, comedienne; John W. Ransome, who appears for the first time as David B. Hill; James F. Hoey, comedian; Edgar Ely, "the future dude;" Doré Brothers and Hill, banjo experts, and Col. Schultz and his troupe of trained dogs. Gautier and his educated horse, Marshall and Nelson, dancers, and Williams and Walker, the two real coons, who do a new sketch, are continued. Promenade concerts are given on the roof every evening.

Proctor's.

The Baroness Blanc has been engaged as a special feature. Dan McCarthy, who has been a star for years, introduces a singing and dancing specialty. The others are the Lorraines, duettists and dancers, who make their American debut; Grinnell and Fostelle, burlesquers; the Sisters Enstrom, soubrettes; Rosalie, serio-comic; Short and Edwards, musical comedians; the Eldridges, colored performers; D. W. C. Davis, comedian; Borani and Richards, disappearing demons; Berol and Belmont, mind readers, and Joe Bonnell, vocalist.

Tony Pastor's.

Ben R. Harney, the original rag-time pianist, is a special feature of a bill which includes Omene, the magician, assisted by La Belle Nadine; Sullivan and Sullivan, who have just returned from a long tour in England, in a sketch called Mrs. Grogan's Daughter; Cooke and Clinton, sharpshooters; The Blondells, character sketch team; McBride and Goodrich, comedy duo; Dawson and Farlowe, eccentric dancers; Caswell and Arnold, acrobatic comedians; Bartlemas, equilibrist; Francis J. Bryant, comedian; Phillips and Robinson, singers and dancers; Dolan and McCarthy, Irish comedians; Leo Delmore, character dancer; Melrose and Elmer, sketch team, and Joseph Menchen's Kinoptikon, with new views.

Pleasure Palace.

Regular vaudeville is once more the order of things here. The opening bill of the Summer season is an attractive one, and includes Fields and Lewis, talking comedians; Cora Routt, comedienne; the Stewart Sisters in their original act, The Washburn Sisters, serio-comics; Lew Hawkins, burnt cork comedian; Charles H. Duncan, character singer; Meyer Cohen, songs with illustrations; Helene Tuissart, soubrette; Welch and Gardner, comedians, and Hyde and Leola, comedy duo.

St. Nicholas Music Hall.

The bill here includes Truly Shattuck, Hope Booth, Alf Dayton, pantomimist; Arnold Sisters, Minnie Renwood, Ferry, the frog man; Hodges and Launchmere, Meers Brothers, Bernard Sisters, Clark and Elsmere, and John and Rosa Burke, boxers and bag punchers.

Hammerstein's Olympia Roof-Garden.

Kara, the juggler, and Isham's Octoroons continue their engagement, and furnish the major portion of the show. Montague and West, the musical team, make their first appearance here. The others are Josie DeWitt, the singing violinist; Albert Waltz, trick skater; Maxe Lowry, soubrette, and Halvers and Leslie, comedians.

Casino Roof-Garden.

The same bill as last week is continued. It consists of specialties by The Manhattan Four, Dot Davenport, Van and Nobriga, Watson and Dupré, Leo and Chapman, and others, besides Signor Francioli's ballet and a burlesque by the members of Fred Irwin's company.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Isabelle Urquhart, Sidney Wilmer, and Walter Vincent made an emphatic hit in a farce called In Durance Vile, written by the two men above named. In Durance Vile is just the sort of thing vaudeville audiences want, and the countless legitimate performers who have essayed vaudeville and failed are advised to see the farce and then go and hire some clever writer to fashion them something in the same line. The honors were evenly divided between the three performers, and during the entire action of the piece the audience did nothing but laugh. The plot deals with a young artist who is in love with a charming widow, and who has a twin brother who is a scapegrace and is always getting into hot water or jail or something. The brothers not only look alike, but dress in the same way, and, of course, they get mixed up in several amusing complications. The good brother proposes to the widow, who accepts him. He is suddenly called away and the other one comes in. The widow thinks he is her lover, and is astonished at his brusque and offensive manner. Throughout the piece the men keep coming in and going out, with Fregoli-like rapidity, and the widow becomes entirely bewildered, until finally they meet and matters are explained. Miss Urquhart has a bonanza in this sketch, and she ought to be kept busy for months to come presenting it in the vaudeville houses. Redding and Stanton appeared in a new farce called A Wife by Advertisement. The author's name was not on the programme, but he deserves credit for turning out such a bright little sketch. There is a laugh in almost every line, as the foundation of the skit is mistaken identity. It suits these performers better than anything they have ever done. Master Ivan Greboff, the Russian boy-pianist, played several high-class selections and won a good deal of applause. This was his debut in vaudeville. Charles T. Grilley, a Boston entertainer who is accustomed to performing on the Y. M. C. A. circuit, made his vaudeville debut. He opened his performance by reciting a selection called "And The Other One Was Booth." He prefaced it by saying that he would impersonate an old-time actor. To judge from the dialect used by Mr. Grilley the average old-time actor must have been Irish. He followed this up with some stories which were mildly funny and perfectly harmless. He used a pair of spectacles when he impersonated old men and took them off and put them on with the greatest of ease. When he gets some brighter gags, Mr. Grilley will make a hit in vaudeville, as he knows how to tell stories. The Seven Reed Birds came in on their trolley car, and sang and danced in their usual merry manner. Dolly Theobald, a petite and pleasing soubrette, sang some songs in "cute" fashion. Three views of the Brooklyn Handicap were shown on the Biograph, and Arnim and Wagner, Frye and Allen, the Dunbar Family, Webb and Hassan, Florrie Evans, and Aldis J. Gery presented pleasing specialties. Sig. A. Del Campo sang in Italian, but his efforts did not meet with much approval.

KOSTER AND BIAL'S.—Hattie Williams made her first appearance here and met with fair success in a singing specialty. M. S. Whallen, who made a hit here some weeks ago, made his reappearance and renewed his success. Emile Gautier and his trained horse continued to excite wonder. Leola Mitchell's archness and merry manners brought her plenty of applause. She was the last number on the bill last week, but managed to hold the audience, in spite of the lateness of the hour and the attractions on the roof. Williams and Walker were as warm as ever and had to repeat their songs. The Sisters Nichols pleased with their plantation melodies, Marshall and Nelson shook their curls at the audience, and sang "Cissy and I" and other songs. Mathews and Bulger thought up some new gags which caused numerous giggles to agitate the audience. The Three Hawthorne Sisters, Robert Vernon, and the De Fillippes closed their engagements on Saturday, as did Mathews and Bulger, Leola Mitchell, and the Sisters Nichols.

PLEASURE PALACE.—Black Patti's Troubadours finished their four weeks' engagement here and their season at the same time on Sunday evening. The engagement has been a great success, and Voelckel and Nolan have reason to feel very happy. The big cake was cut up Monday night and the prizes were given to the six couples who received the most applause during the two weeks' contest. Those who did not win were more cut up than the cake, although no razors were drawn. The Black Patti, Hodger and Launchmere, Billy McClain and Madame Cordelia, Marsh Craig, the equilibrist; Rastus and Grant, and the De Wolf Sisters were applauded for their specialties. The whole entertainment was run off with the usual briskness, and every member worked as hard as they did at the beginning of the season. Straight vaudeville will be the order of things here for the Summer, with weekly changes of bill.

HAMMERSTEIN'S OLYMPIA ROOF GARDEN.—Kara, the great European juggler, made his American debut, and scored a complete success. Although he was a trifle nervous on his opening night, and missed several tricks, his act was so full of surprises that the audience applauded continuously. The one peculiarity of Kara's act is that he does not use any of the complicated apparatus which other jugglers seem to find necessary. The stage is set to represent a restaurant, and a clumsy waiter bustled about. Kara entered, and before the waiter had a chance to take his hat, by a quick movement he jerked it from his head to the hatrack. He then sat down and picked up a newspaper file. After glancing at it he threw it in the air and juggled with it and a table and chair. After that he took up everything in the room and juggled them in turn. A table cloth, a punch bowl, plates, knives, forks, and anything else he could lay hands on served his purpose. He took hold of the table cloth, and by a quick movement pulled it from the table, leaving all the dishes on the table. Some of his quickest work was done with a carving knife and fork and an orange, which he manipulated in a dozen ways. An open umbrella, a high hat and a cigar kept him busy for several seconds. Even the waiter was used as a prop in one of his tricks. He did a lot of marvelous tricks with a billiard cue and balls. In fact, he did so much that it was difficult to follow him. The audience stared in open-eyed wonder at him, and when he had finished the curtain had to be raised several times in response to the applause and cheers. Kara follows no set rules in his act; he never poses or points with a flourish at the object he is about to use, as most of his craft are accustomed to do, and his performance is all the more interesting on that account. He never tries to make it appear that anything he does is difficult, so when he makes a miss or two it does not count. He is to be congratulated on making a genuine and deserved success. The other big feature was the roof garden debut of John W. Isham's Octoroons in a diversified entertainment, consisting of solos and choruses from the operas, arranged by Fred J. Piper. Madame Flowers ("The Bronze Melba"), Fred J. Piper, baritone, and Madah Hyer, soprano, were heard to great advantage in selections from Cavalleria Rusticana, Il Trovatore, Pinafore, and Princess Bonnie. The members were enthusiastically received, and encores were the order of the evening. The Sisters Gehrue made their first appearance here, and scored a great success with their sand dance, which brought them a well-earned encore. Josie De Witt continued to sing and play her violin with success, George Austin was funny in his wire act, and Carletta did some wonderful work in his contortion specialty. Josephine Harvey played some solos on the trombone, and the extravaganza was continued.

TONY PASTOR'S.—Watson and Hutchings, assisted by Ed Edwards, presented their very amusing Dutch specialty with their usual success. The Elinore Sisters, who were re-engaged on account of their hit the week before, presented their Irish sketch, which is funnier than the other one. May Elinore sang "Everybody Had a Lady But Me," assisted by a big coon in the gallery. The idea made a big hit. Kate Elinore appeared as an eccentric Irish woman, and won any number of laughs with her very funny monologue and back talk to her partner. These girls have made a remarkable success in a short time, and they deserve it, as they are conscientious workers. Frank D. Bryan has not learned any new jokes since he was here before. He sang of Bryan and McKinley and the election, and other things of which we have heard much ever since last September. Dan Collyer and his clever daughter, Carrie Collyer, appeared in their sketch, The Office Boy and the Soubrette, with great success. Their songs and dances were greatly appreciated. Maud Nugent would do well to drop the suggestive songs from her repertoire. They make a hit for the moment with unthinking men and gallery boys, but the majority of the patrons prefer songs which are clean and tuneful. Miss Nugent's new song, "Mamie Reilly," continues to make a big hit. Dave Genaro did some very intricate and pleasing dance steps. He was assisted by Ray Bailey. Blanche Newcomb, daughter of the late Bobby Newcomb, proved that she has inherited a talent for singing and dancing. She won lots of applause. George H. Adams and Tonina, Lilly and Ernest G. Adams appeared in a mixed-up farce called A Country Terror, and kept the audience in the best of humor. Some good pictures were shown on the Kinoptikon. Cain and Mack were funny in their specialty. Alburtus and Weston, the Brannigans, the Hill Sisters, and M. J. Fenton were also in the bill and did excellent work.

PROCTOR'S.—John T. Sullivan, Eleanor Barry, and Sara Converse presented Sydney Grundy's one-act comedy, Captain Huntington. It runs a great deal better than it did when last seen here, and laughter was frequent throughout the piece. Adele Le Claire made her vaudeville debut in a comedietta adapted from the French, and called The Lady and the Valet. Miss Le Claire was assisted by Frank A. Conner and Emmett C. King. The play has a very amusing plot. It deals with a husband and wife, and the husband's valet, who is a viscount in disguise, and who has accepted the position of valet in order to be near the object of his affections, who is the wife of his employer. The complications are funny, and the play is calculated to amuse an average audience. Miss Le Claire presented a handsome appearance, and gave a careful and conscientious performance of the part of the wife. Mr. King made a good impression as the viscount-valet, and Mr. Conner was efficient as the husband. The piece was well staged, and Miss Le Claire's dresses were much admired. The Gaiety Trio, Dorothy Neville, Ada Barnard, and Walter Thallman, presented a little skit which made a hit. There is scarcely any plot in it, but good singing and bright dialogue made up for the absence of a story. Their concluding song, "I Heard It On Broadway," was so well done that it brought them an encore, but they made the fatal mistake of singing the last verse over again. A funny verse always falls flat the second time it is sung, and the Gaiety Trio should lose no time in learning a few new ones. Lillian Leslie's songs did not cause much of a stir until she introduced a coon ditty, the chorus of which was sung on the stage by a gayly-dressed negress. The Whitney Brothers did some novel tricks in the musical line. One of them came in dressed like a tramp, and spied a rack containing several straw hats. He discarded his old one, and began to try the others on. Each hat was lined with sleigh bells, and as he put them on he shook them, producing a tune. Their other work met with approval, especially the musical stepladder act. James Richmond Glenroy told some funny stories, and wound up with his epitaphs, which made a hit. Douglas and Ford deserve mention for a very neat dancing sketch. Their steps are not stereotyped. Babu S. Abdulle, the Hindoo, made his debut. He did several commonplace tricks, and finished with one which is new. It is known as the mango tree trick, and consists in making a tree grow on the stage by planting a seed. Abdulle's appearance aroused considerable interest. He looks like a genuine Hindoo, and preserves perfect silence throughout his act. Ferry the Frog, Emma Cottrelli, Mabel Craig, Tony Ryan, and the French Troupe were also in the bill.

ST. NICHOLAS MUSIC HALL.—Truly Shattuck made the hit of the bill with her superb rendition of several popular songs. Hope Booth posed in some living pictures, and Walton and Mayor's acrobatic pantomime was well received. The rest of the bill was fairly good.

THE CASINO ROOF OPENED.

The following paragraph printed in the middle of the programme of the Casino Roof-Garden, which was opened last week, is worth reprinting here. It was read by everybody, and hopes of surprises without end and novelties without stint kept the audience in good humor, in spite of the chilly winds which froze the laughter in their throats and made sealskin sacques and fur overcoats a positive necessity. This is the paragraph in full:

Persiflage: With an inward quaking somewhat akin, perhaps, to the emotion that may have filled Napoleon when he came out of Corsica to shake up Europe—and for the liberty of this comparison, the management of this theatre tenders due apologies to any descendants of that gentleman who may be present this evening—does the director of this Garden essay to pioneer innovation in roof diversion. Sensible that the mechanism of presenting a roof show offers loopholes for the entrée into the vaudeville portion of the weekly bills of tarnished souvenirs of other roof-garden days, or nights—yellow-haired soubrettes, serio-comics who are anything but, and humorists who are only funny with their feet—this garden's governor promises folks who are still ingenuous enough to have a grain of credulity left for a managerial pledge, that the interlopers where detected, will, at least, be presented with some attempt at disguise.

When it is stated that the major part of the "show" (that is the proper word) was furnished by the Irwin Burlesque company, which has been playing the cheap variety houses during the past season, it will be seen that the promises of the programme paragraph were not fulfilled. As the performance went on and the small audience began to realize that they were looking at a genuine Bowery show on one of the most prominent corners of Broadway, they turned up their coat collars and gathered their wraps about them and shivered. A lot of vulgar "humor," especially constructed for the frequenters of the houses in which the troupe has been playing, was fired at the audience, while a lot of scantily dressed women swung their arms and moved about to keep from freezing.

An imitation of the Barrison Sisters by five girls was as bad as the act done by the originals. The songs, words, and music, and the stage business were identical with that done by the Barrisons, who had evidently neglected to copyright their act before they went to Europe. It is no wonder that it rained all the week after Monday night. The Casino roof is open to the sky, and the moon and stars, in order to hide their blushes, gathered the rain clouds in great bunches and spilled bucketfuls of wet upon the just as well as the unjust.

The best feature of the performance was a ballet called The Judgment of Paris, arranged by Sig. Francioli, in which Mlle. Bartho and La Petite Adelaide were seen to great advantage, assisted by several coryphées. The performance lasted until nearly midnight. The Manhattan Four were well received in their specialty, and appeared in various disguises in the burlesque.

PUBLISHERS AFTER PIRATES.

The prominent music publishers of this city met last week to take action in reference to a matter which is of vital interest to them. It seems that some pirates have been flooding the country with bogus copies of the popular songs of the day, reaping the profits which rightly belong to the publishers. It has been learned that some of the songs have been sold in thousand lots at the rate of 2 cents a copy. A committee, including Joseph W. Stern and Company, T. B. Harris and Company, M. Witmark and Sons, Howley, Haviland and Company, W. B. Gray, Charles W. Held, C. H. Ditson and Company, W. A. Pond and Company, and Hamilton S Gordon, was appointed to take measures for the discovery and punishment of the pirates. It is believed that the printing is being done in Canada, and that the headquarters of the pirates is in Chicago. Some of the pirated songs are "Just Tell Them That You Saw Me," "The Little Lost Child," "Mother Was a Lady," "She May Have Seen Better Days," "My Gal's a High Born Lady," and "Don't Send Her Away."

A notice has been sent to every music dealer in the United States warning them against dealing in pirated copies of all songs.

FAR EASTERN TALENT TURNED DOWN.

One day last week there descended upon this devoted city Felice Mahomed Abdul Kader, of the sacred city of Tunis. Felice's specialty is his mastery of the kettledrum, and it was to exploit this talent that he had come into the West. The Board of Special Inquiry was informed that Felice and his kettledrum were under agreement with one Victor Roditi to perform in the oriental section of Coney Island. Roditi announced that Felice's turn was in the way of a religious demonstration, but the authorities did not look at it in that light, and the musician and his kettledrum were checked back to Tunis.

IMPROVEMENTS AT PROCTOR'S.

F. F. Proctor seems determined that his downtown house shall be as comfortable and well appointed as any theatre in America. Several new and handsome stage settings, with furniture of the most expensive kind, have been added recently, and the entire theatre, from cellar to roof, has been touched up and improved in every possible way. The attaches have been rigged out in new tan uniforms, and all of them, even the boys who pass around the ice water, wear white gloves.

WALTERS GETS THE AMERICAN.

Gustave Walters has secured a lease of the American Theatre from Elliott Zobrowski, and will run it as a vaudeville house in connection with his other houses in the West. He sailed for Europe right after he had secured the theatre, in order to engage European artists for his opening bill. With Keith, Proctor, Hopkins, and Walters in the field, vaudeville promises to see some lively times in New York next season.

THE JORDANS WILL NOT RETURN.

James H. Powers, manager of the Flying Jordans Vaudeville, has received a cable message from Sydney, N. S. W., notifying him that the Jordans will not return to America next Fall, as they had intended. Mr. Powers has accordingly canceled all of his bookings for the Flying Jordans company in the United States for next season.

A RECRUIT FROM THE PLATFORM.

JESSIE COUTHOUI.

This is a picture of Jessie Couthoui, a young woman who is equally at home on the platform or the stage. She can entertain the members of the Y. M. C. A. or a Circle of King's Daughters and the most blasé patrons of the continuous houses, and give perfect satisfaction in each case.

Miss Couthoui is a Chicago girl, and came into prominence at the opening of the World's Fair in the city which is the headquarters of wind and "Biff" Hall. She recited the ode at the dedication ceremonies of that memorable exposition, and her name was printed in every one of the million papers which are published in the United States.

Miss Couthoui is a versatile artist. She can thrill her hearers with recitations which describe deeds of heroism, or amuse them with odd little conceits in which the humors of child-life are graphically set forth. She has been seen frequently at Keith's Union Square Theatre in this city and in nearly all of the leading vaudeville houses throughout the country.

McCONNELL OUT—AARONS IN.

William A. McConnell, who has been connected with Koster and Bial's for about seventeen months, handed in his resignation to the directors of that establishment on Saturday evening last. The directors and Mr. McConnell had varying views about the running of the house and the natural result was Mr. McConnell's withdrawal.

Alfred E. Aarons, who has been connected with Hammerstein's Olympia for the past two years as booking agent and general representative of Mr. Hammerstein, has been engaged to fill McConnell's place as manager of Koster and Bial's. Mr. Aarons, when seen by a MIRROR man yesterday, said: "Yes, I have taken the position of manager here, and hope to meet with success. Mr Hammerstein and I parted the very best of friends. My contract with him had expired, and as I received an irresistible offer to come here and take charge, I decided to accept it. I have been in Mr. Hammerstein's employ for two years, and I must say that I parted from him with regret. He has been a most considerate and generous employer, and my term with him was one of the pleasantest and happiest periods of my life. I trust that my relations with him will always remain as pleasant as they have been in the past."

Mr. Aarons will take a careful survey of the situation before he decides on any important changes in the running of Koster and Bial's.

HE WANTED BALDHEAD ROW.

As Frank Hardiman, the genial treasurer of Tony Pastor's, was shoving tickets out as fast as he could handle them one day last week to the impatient line of applicants, a big man stopped in front of the window and asked for a reserved seat. He got it and passed inside. He came out again in a few minutes with the check in his hand and said, "Say, young feller, wot kind of a seat is dat for a man wit a head like dis?" at the same time taking his hat off and pointing to a pate as innocent of hair as a peeled potato. Hardiman glanced at the check, begged the stranger's pardon, and handed him a coupon for a chair so near the footlights that he could almost shake hands with the performers. He sat there from 1 o'clock in the afternoon till the lights were turned out at night, and even then seemed to regret having to leave.

BIG BUSINESS IN PHILADELPHIA.

The season at Gilmore's Auditorium, Philadelphia, has had to be extended twice owing to the enormous receipts taken by the big vaudeville bills which Robert Grau has put in at that house on his own account. Last week a monster galaxy of vaudeville celebrities, including Pete Dailey, Manola and Mason, Kate Davis, Raymon Moore, Montgomery Irving, and Mark Murphy, broke the record of the house, and the S. R. O. sign was out four nights out of six. Mr. Grau has also taken the Grand Opera House, Washington, where up to now the vaudeville craze has not been felt. The season there opened last Monday, and in the bill were John C. Rice and Sallie Cohen, George Monroe, and others. The season here will also be continued indefinitely.

MRS. YEAMANS IS THE LATEST.

Annie Yeamans will join her daughter Jennie for the Summer months, and will produce a sketch in the vaudeville houses called A Million Dollars. It was written for them by Kenneth Lee. This twin-star arrangement will last for a short time only, as Mrs. Yeamans will rejoin The Good Mr. Best next season.

HOPKINS IN NEW YORK.

Colonel John D. Hopkins has secured the Third Avenue Theatre in this city and will add it to his circuit, which embraces theatres in nearly all the big cities of the country. He will have the house thoroughly overhauled and redecorated, and will open it in the Fall on the continuous performance plan.

VAUDEVILLE AT BRIGHTON BEACH.

Frederick E. Hutchings, of Brooklyn, has made arrangements to run a vaudeville performance at Brighton Beach, Coney Island, this Summer. The Seidl Music Pavilion, which was partially wrecked by the storm last Winter, has been moved back, and will be fitted up as a theatre. Mr. Hutchings expects to open on July 1 with a high-class programme. The result of the experiment is very doubtful, as Mr. Hutchings has had no previous experience in theatrical management.

THE MODEL PLAYHOUSE.

The management of Keith's new theatre in Boston have just issued a very attractive folder, containing information about the house, with directions for reaching it and numerous endorsements of the entertainment published. The cover is very artistic and contains excellent pictures of B. F. Keith and E. F. Albee.

VAUDEVILLE JOTTINGS.

Queenie Vassar sailed for Europe on the *Etruria* last Saturday. Miss Vassar will remain abroad indefinitely—"as long as they will have me" as she expressed it.

Robert Fulgora has engaged Les Freres Carpos, European performers, who do a wonderful specialty, and Sullivan and Sullivan, the Irish sketch team, who have just returned from Europe, for his Trans-Oceanics.

Charles Dickson and Lillian Burkhart will be the stars of next week's bill at Keith's Union Square. They will present a new one-act play by Stanislaus Stange. It is in a serious vein, and is called The Man About Town. Miss Dickson will make her first appearance in New York in a boy's part on this occasion.

B. S. Cutler replaced Fred Thompson in Felix Morris' support on May 8. Mr. Thompson was taken suddenly ill, and Mr. Cutler took his place as Anatole in A Game of Cards on four hours' notice.

Frank Ely and Frances Brooke, two clever young people, gave a dress rehearsal on June 9 at the Murray Hill Theatre of their comedy-sketch, My Little French Wife, by Howard P. Taylor. It is a very clean and neat little comedietta.

The Two Bees (Harry and Flora Blake) continue their success in England. They were in Leicester when last heard from.

Florrie West will be seen in the sketch Tess of The Vaudevilles next season. This is the skit in which Marie Dressler made a hit at the Pleasure Palace a few months ago.

Goggin and Davis did not present their acrobatic specialty at the Pleasure Palace during the last three weeks of the run of Black Patti's Troubadours, owing to the fact that Goggin had to undergo a severe operation. He will be all right in a few days. This team have been re-engaged for next season by Voelckel and Nolan.

Pearl Andrews made a pronounced hit last week at the Lagoon Amphitheatre, Cincinnati.

Sydney Grant and Miss Norton are in Paris enjoying the sights of the gay French capital.

One of the usher boys in Keith's picked up a pocketbook the other day which contained over one hundred dollars in bills. It was restored to its owner, who was overjoyed on recovering her property.

Truly Shattuck is gaining in popularity day by day. She is making a specialty of introducing new songs.

Lottie Medley Mack, of Murphy and Mack, fell into the lake at the Lagoon in Cincinnati while rowing one day last week. She was rescued quickly and suffered nothing worse than a scare and a complete wetting. Murphy and Mack have just finished a successful four weeks' tour of the Castle Circuit.

Titenia, the toe dancer, made a great success at Hopkins' Duquesne Theatre last week.

Nini Diva writes that she is doing a very good business with her vaudeville company at the Nashville Exposition.

Lee Richardson, the bicyclist, who returned from Europe recently, expects to be able to fill engagements in vaudeville on and after July 1.

The Kramers, bicyclists, who have finished a forty-two weeks' season with Eight Bells, open at Tony Pastor's on June 21.

Joe J. Sullivan and Carrie Webber closed a successful week at the Brooklyn Music Hall on Saturday, and open for a tour of the Castle Circuit June 14. They have been re-engaged for Leavitt's Rentz-Santley company for next season.

A fancy postal card, with a picture of the ruins of the Coliseum in one corner, and dated Rome, Italy, June 2, was received last week by THE MIRROR from Kittie Mitchell. On it is written, "I would give a good American dollar for a copy of this week's MIRROR. Kittie Mitchell."

The Princess of Wales visited the Alhambra Music Hall a few nights ago, and the event is calculated to make a big boom for the house, as the Princess is not addicted to visiting the 'alls as her spouse is.

The rain boomed business at Keith's last week in amazing fashion. Packed houses were the rule throughout the week.

Annie St. Tel, the pretty and graceful dancer, has been engaged to open at Koster and Bial's on June 28. She will introduce an entirely new specialty.

Bettina Gerard, who has returned from Europe, will be seen shortly at the Pleasure Palace.

Nat M. Wills and Mlle. Loretto open on the Orpheum circuit at Los Angeles June 21 in their new act, The Tramp and the Gay Soubrette. They have signed with McSorley's Twins for next season.

Their First Lesson, a skit written by Joseph Hart, will be presented for the first time at the Pleasure Palace next week by James T. Kelly, who stars next season in Blaney's play, A Hired Girl, and three girls, known as the Three Rosebuds.

Patrice, the petite and clever comedienne, has returned to New York after her tour in the West, and is preparing for a second tour over the Keith Circuit in A New Year's Dream.

Mark Sullivan has secured a new sketch from H. A. D'Arcy called The Only Pebble.

Maude Raymond will summer at Far Rockaway.

The Quaker City Quartette—John Pieri, Harry Ernst, Edward Hanson, and B. S. Carnes—will do their musical blacksmith sketch next season with Primrose and West's Minstrels.

Bronson and Bronson, the society sketch artists, will open in A Fall from Grace at Proctor's on Monday next.

The Man from India, George M. McCarthy's new one act comedy burlesque, has been produced in Jersey City, and will be seen this week at Tony Pastor's Theatre. It is being presented by Nick Conway, Jessie Charron, and Sadie Spencer, who are known as the Greater New York Trio.

Gus Hill is busy preparing for the tours of his New York Stars, headed by Steve Brodie, and his comedy co., presenting McFadden's Row of Flats.

The floating vaudeville excursions under Hurtig and Seamon's management, have proven very successful, and will be continued during the Summer. The artists on last Saturday's excursion were Tiddlewinks and Johnny Dugan, Lottie West Symonds, Miss Mable Russell, McBride and Goodrich, Sadie Fox, The Taylor Sisters, Bonnie Goodwin, Will H. Macart, and The Goldens.

Vivian De Monto's company will remain in Wichita, Kan., until June 26, as business has been very fine. Lottie Waters, Alice Raymond, and John Kirkamp have joined the company for the season.

The 44ers, musical artists, announce that they have had a very successful season, and are booked until September in the leading Summer resorts and parks.

F. B. Martha announces that the vaudeville experiment last week at the Murray Hill was so successful that he will continue the same line of attraction until the very warm weather sets in.

Irene Franklin has been re-engaged for this week at Hopkins' Duquesne Theatre in Pittsburg on account of her great success last week. Colonel Hopkins has taken entire charge of her affairs and is getting out some beautiful lithographs of her. Lit-

VAUDEVILLE. VAUDEVILLE.

EUGENE SANGER

IN HIS ORIGINAL

"Character Sketches"

Mr. Sanger gives a half hour of kinetoscopic flashes of character study with rapid changes of costumes and scenery.

A NOVELTY.

"One of the most refined and clever entertainers on the vaudeville stage."—*N. Y. Press.*

"Eugene Sanger made a hit by several clever representations."—*N. Y. Clipper.*

UP-TO-DATE.

KEITH'S UNION SQUARE THEATRE.

"Eugene Sanger's description of the tough excursion was better than anything seen here in a long time. Frank Bush's well known imitations not excepted."—*N. Y. Mirror.*

"It requires no stretch of fancy to see in Mr. Sanger the future George Grossmith of the American stage."—*Boston Transcript.*

UNIQUE.

"Eugene Sanger, one of the most amusing and best character sketch artists ever seen here."—*Montreal Daily Star.*

"Mr. Sanger did some clever work. His mimicry was especially good."—*N. Y. Herald.*

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An unexceptionally strong and refined French Singing, Bucking, Acrobatic and Fancy Dancing Specialty, introducing three changes. Both play small parts. Would accept Specialty or Farce Comedy Co.

Clarkdale Summer Park, Bradford, Pa., June 14th.

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Evening Journal, Celoron Park, Jamestown, N. Y., Tuesday, June 9th:—"The dainty Chapelle Sisters sang and danced themselves into great favor."

BLACK PATTI'S TROUBADOURS

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SECOND SEASON, 1897-'8.

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AUGUST 3, 1897.

LEW DOCKSTADER

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MUSICAL SPECIALTY AND PARTS.

Last season one of the features of Mathews and Bulger's "At Gay Coney Island" company.

AT LIBERTY NEXT SEASON FOR FARCE-COMEDY OR VAUDEVILLE.

Address 48 West 26th Street, New York.

Ed Miss Franklin was th[illegible] years of age on Sunday last June 13.

Geo. J. Griffin, Keith Walters and Frank Wes[illegible] Edwin Owings Towne's [illegible] the East, returned home [illegible] George Ade's one-[illegible] Mrs. Bardell's Package. Their next [illegible] Union Square August 2.

[illegible] scenic artist of the Broad[illegible] painting a new set of scenery for [illegible] it will be seen next week for the first time.

Forest Rial and George Herbert Leonard will support Mr. and Mrs. Dickson in A Man About Town at Keith's next week.

Babu S. Abdulie has made a hit at Proctor's in his tricks of conjuring, several of which he claims are presented for the first time in this country. He is assisted by a Hindoo woman.

Mlle. Aimee, a European dancer, has been engaged for one of Robert Fulgora's companies.

Kara's engagement at Olympia has been extended [illegible] a period of eight weeks.

Mr. and Mrs. H. C. Smith are now in Florence, and will spend the month of July in Switzerland and Germany.

Bob Gordon has issued a challenge to Fitzsimmons, Corbett, and others for a bag punching contest for $1,000 a side.

Oscar Eliason, "the Mormon Wizard," will go into vaudeville.

Loie Fuller will sail for London this week.

Saharet, the lithe and lissome, will open in London early in August.

P. F. Nash, of Keith's Philadelphia house, presented J. A. Fynes, of Keith's Union Square, with a handsome watch charm last week.

Smith O'Brien and Harry Wright have made a tremendous hit at the Central Opera House, and have been re-engaged for two weeks more, making four in all. They will shortly put on a new song called "Norrie Maloney," the music of which is by Max S. Witt, and which is expected to rival "Grace O'Moore" in popularity.

Over fifty companies are represented in the new association known as The Variety Managers' Association of America, organized for the purpose of doing away with the lithograph pass nuisance. The officers are T. E. Mieco, President; Harry Morris, Vice-President; Gus Hill, Treasurer, and Lawrence Nelson, Secretary.

Cora Routt is being sued by Hurtig and Seamon for $500 damages for not appearing at the Murray Hill Theatre last week. Miss Routt's defense is illness.

Gustave Kerker has brought suit against the Koster and Bial corporation for $1,800, which he declares is due him on an old contract. He was to have furnished thirty Sunday concerts at $100 each, but the series was stopped after twelve had been given, and Kerker claims pay for the remaining eighteen.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—One of the most important events in local theatricals occurred in this city last week in the alliance of Kohl and Castle with Colonel John D. Hopkins and the Tri-State Amusement co. as a booking firm for vaudeville. Heretofore managers of vaudeville theatres have booked attractions as individuals, a practice that was not always satisfactory. The new alliance is jointly interested in theatrical properties in Cleveland, Milwaukee, Louisville, Indianapolis, Chicago, Cincinnati, St. Louis, Pittsburg, and San Francisco. Now that they have pooled issues, they have over a dozen theatres in which to book high-class specialty acts for at least twenty-four weeks out of the regular season of forty weeks. The new management means that nearly all of the profitable territory west of Buffalo for vaudeville attractions will be controlled by this consolidation for a term of five years. It will simplify the handling of the better class of variety acts, and be advantageous in giving the artists a full season in the West with some financial returns. George Castle will have charge of the booking, and Colonel Hopkins will represent the interests as the traveling manager.

Clifford's Gaiety: By keeping in direct touch with the public, and studying the likes and inclinations of amusement seekers, Manager Harry B. Clifford has made a great success of Little Miss Chicago in Gay Paris, which has had a profitable run at his theatre, and will continue the attraction until June 17, when the new burlesque, A Hot Member, will be put on. Al. Wilson has made a big hit, and at every performance is obliged to respond to many encores. George K. Fortesque has been added, and is a valuable addition to the cast. Fanny Bloodgood is *chic* in her specialty; Barney Fagan and Henrietta Bryon also come in for their share of the honors; they are great favorites here. In fact, the entire co. is remarkably well organized.

Hopkins': One of the most picturesque features that has been offered since the beginning of the reign of vaudeville is the reappearance of Papinta, the queen of the myriad dance, who returns with additional novelties in her series of beautiful combinations of light, color and motion. One of the new things which she does is called the El Capitan, in which she appears in a marvelous costume. Another big favorite also in the bill is Will H. Fox. Morton and Revelle have an entertaining skit; the Hopkins' Lady Orchestra prepared a new programme. The stock co. presents The Lost Paradise.

Chicago Opera House: The opera season is proving to be a very profitable move. This week La Mascotte is on, and a good cast is giving the utmost satisfaction. Herbert Holcombe deserves credit for organizing such a capable co. This house returns to vaudeville at the conclusion of the opera season.

Olympic: Filson and Errol head the bill with a number of bright entertainers—Lillie Laurell, Joe Sullivan and Carrie Webber, Mlle. Komachi, Pomeroy-Lassard Trio, John West, Wheeler and Magee, Gertie Harrington, Dalton Brothers, Carter De Haven, Rossley and Lee, William Gilbert, A. J. Geraldine, and the Roscoes.

Haymarket: Manager Jay Rial has an exceptionally strong co. playing to very large business. Pat Reilly is always welcome, and his specialty made a hit. The Nawns also caught on nicely; the others are: Louise Dempsey, Hines and Remington, Don Octavio, Polk and Kollins, William Foote, Barton and Ashley, Kitty Smith, Walsh Brothers, James Thompson, Wrothe and Wakefield, Ahern and Patrick, and Charles Knight.

Sam T. Jack's Opera House: This will be the last week of the two burlesques, The Radley-Barton Ball and The Silly Trial, with Bob Von Austen, James Thompson, Kitty Francis, and other burlesquers in the cast. Specialties by Tenley and Simonds, Egypt and the Fonti Boni Brothers are also introduced.

Ferris Wheel Park: Manager Thomas Pryor is engaging some excellent vaudeville talent, and this week the programme is made up of: Maddox and King, Emonds, Emerson and Emonds, Arnold Trio, the Gleasons, Quigley Brothers, Smith and Champion, and others.

Sunnyside Park: This new resort is also under Mr. Pryor's management, and if the weather will ever moderate enough to allow one to put aside heavy wraps, this style of outdoor amusement will succeed. Those who are appearing this week are: Melville and Conway, Albert Hawthorne, Beeson, Miles and Lulu, the La Moyne Brothers, Oscar Hall, Hadley and Hart, and Swan and Bambard.

Masonic Temple Roof Theatre: Burt Haverly and Laura Biggar are the head liners this week, with Smith and Fuller, Dixon Bowers and Dixon, Ola Hayden, Lillis and Gertie Thompson, Sadie Evans, the Cinematographe, and the Ladies' Orchestra filling out the balance of the bill.

Royal Music Hall: Billy Rice's Minstrels is the attraction this week.

Items: Al. Wilson has written a very catchy song entitled "Sweet Nellie Fay."

Charles K. Harris, the well-known song writer, was a caller last week. Ben Harris seems to be getting there in earnest; he is now doing the sole booking for Albert L. Gaille, the great tenor. Manager R. C. Gardner, of the Schiller, deserves credit for the splendid operatic productions offered at that house; he made this house successful as a vaudeville theatre some time ago, and now that the policy is changed for the Summer he has again struck it right.

HARRY EARL.

LOS ANGELES, CAL.—Orpheum (Charles Schimpf, manager): A real Chili Concarnie bill left no waste room during the week. Alex Taciann, the female impersonator, made a great hit, being the most wonderful in his line seen here. Mlle. Ani did a difficult and clever trapeze act, and the Andersons were as "wahm as de sun." Coming: 7, Omene, La Belle Nadina, the Baggesens, Eclair Brothers, Anna Laughlin, Curt Ellis.

ROCHESTER, N. Y.—Music Hall (William Kennedy, manager): T. J. Hefron, Kittie Hart, the Sisters Hess, Anna B. Lounborg, and Irving Waton appeared 7-12; pleased fairly good audiences.

JERSEY CITY, N. J.—Salter's Casino is doing a fine business. The cool weather interferes somewhat, but when the glass inclosures are opened the sea air is agreeable. Opening 7-12 were Charles and Lottie Fermont, Mosher and Mack, Carroll and Larkins, Marie De Wolff, and Essie Garnett. Manager George Clarke is meeting with encouragement, and will reap a harvest when warm weather sets in.

Reppenhagen's Boulevard Theatre is being well patronized. Appearing 7-12 were John E. Ince and Emma Brennan, Madden and Curran, Nellie Edwards, the Lorraines, and Jewell and Le Mon.

WALTER C. SMITH.

PIQUA, O.—Midway Park (Hardy and Sauk, managers): Regular Summer season opened 6 with Kenno and Welch, Warren and Howard, Helf and Yost, Nina, and Maidie Wensley to most satisfactory business.

POTTSVILLE, PA.—Tumbling Run Park (Bert Koenig, manager): Week of May 31-5 John Tierney, Gilbert Sarony, Mann and Donna, and Mamie Shepard; performance very good.

BOSTON, MASS.—John T. Sullivan ("Rose Coghlan's husband," as the ads. in the papers explain) heads the list at Keith's. He appears with Eleanor Barry and Sara Converse in Captain Huntington, and Peter F. Dailey returns to the Boston vaudeville stage with a monologue. The other entertainers are: Leonidas' cats and dogs, the Biograph, the Nichols Sisters, W. H. Barber, Dolan and Lenharr, Leola Mitchell, Fisher and Carroll, Bogert and O'Brien, Turber and Doyle, Will F. Denny, Colby and Way, Girard and Gaylor, Armin and Wayne, Fenz Brothers and Professor Seeman's art views. The programmes at Keith's beautiful temple of vaudeville are the finest variety bills ever given in Boston, and the way in which the house is crowded at each performance shows the way in which managerial liberality is appreciated. A trip to Boston without a visit to Keith's is like a cherry pie without cherries.

Aladdin is the burlesque at the Howard this week. The variety bill is furnished by Haines and Pettingill, Mildred Howard, the Quaker City Quartette, Delmore and Lee, Ida Howell, Jack and Rosa Burke, John E. Drew, Thomas and Quinn, Bonnie Lottie, Major Doyle, Brown and Harrison, Clarke and Temple, Mark Bennett, and Orville.

Georgie Melnot's Lady Jockey Minstrels are in the Palace this week. The specialties are furnished by the Garden City Trio, Fred Valnore, Morrissey and Proctor, John H. Kerr, Leslie Sisters, Mackie and Walker, Woods and Irving, Bagley and Lee, and Mlle. d'Ancona.

The French Gaiety Girls are at the Lyceum this week, and those who appear in the olio are the Golden Gate Quartette, with many others. There are two burlesques, A Bunch of Jays and Monte Cristo, Jr. This ends the Lyceum's season.

The vaudeville bill at Austin and Stone's is furnished by the Florentine Trio, George Williams, O'Brien and Jennings, the Brothers Magi, Batchelor Sisters, John F. Hanson, Marcel and Florence Princeton, the Appleton Brothers, Lou Wells, Kennedy and James, Florence Zeller, Haynes and Decker, Nelson Brothers, Ettie Allden, Hart and Robbins, Cooper and Mason, and Harry Evans. A conference of dwarfs is another attraction.

The Nickelodeon has closed its doors for the hot weather, and will be enlarged before it reopens.

JAY BENTON.

MANSFIELD, O.—Casino (E. R. Endly, manager): Prince Okabe's Japs closed week of May 31 to good business. They gave wonderful performances. This week's bill includes the Randalles, Diano, Musical Silvo, the Brahams, and Minnie Belle. Next week the Deagons, Francis Herbert, Len Randall, and the Marellos.

VAUDEVILLE PERFORMERS' DATES.

Armstrong, Harry—Keith's, N. Y., 14-19.
Andrews, Pearl—Grand Op. Hse., Washington, D. C., 14-19, Gilmore's Auditorium, Philadelphia, 21-26.
Arnold Sisters—St. Nicholas, N. Y., 14-19.
Adams and Taylor—Bassett's Pavilion, Arctic, R. I., 14-19, Pastor's, N. Y., 21-26.
Ahern and Patrick—Haymarket, Chicago, 14-19.
Barton and Ashby—Haymarket, Chicago, 14-19.
Bennett, Laura—Roof Garden, Baltimore, 14-19.
Bartelmas—Pastor's, N. Y., 14-19.
Booth, Hope—St. Nicholas, N. Y., 14-19.
Bernard Sisters—St. Nicholas, N. Y., 14-19.
Burke, John and Rose—St. Nicholas, N. Y., 14-19.
Blanc, Baroness—Proctor's, N. Y., 14-19.
Borani and Richards—Proctor's, N. Y., 14-19.
Berol and Belmont—Procor's, N. Y., 14-19.
Bonnell, Joe—Proctor's, N. Y., 14-19.
Blackton, J. S.—Keith's, N. Y., 14-19.
Beeson, Miles and Lulu—Sunnyside Park, Chicago, 14-19.
Blondella, The—Pastor's, N. Y., 14-19.
Bryant, Frank J.—Pastor's, N. Y., 14-19.
Cassidy, Mabel—Keith's, N. Y., 14-19.
Castillians, Five—Auditorium, Baltimore, 14-19.
Clivette—Schiller, Chicago, 17-23, Masonic Roof—indefinite.
Clark and Elsmere—St. Nicholas, N. Y., 14-19.
Canfield and Carleton—Orpheum, Frisco, 29-July 3.
Coulson Sisters—Keith's, N. Y., 14-19.
Carter and De Haven—Olympic, Chicago, 14-19.
Cooke and Clinton—Pastor's, N. Y., 14-19.
Caswell and Arnold—Pastor's, N. Y., 14-19.
Cohen, Meyer—Palace, N. Y., 14-19.
Dore Brothers and Hill—Koster's, N. Y., 14-19.
Dempsey, Louise—Haymarket, Chicago, 14-19.
Dean and Jose—Ave. Th., Pittsburg, 14-19.
Dayton, Alf.—St. Nicholas, N. Y., 14-19.
Davis, D. W. C.—Proctor's, N. Y., 14-19.
Day, Geo. W.—Keith's, N. Y., 14-19.
Dixon, Bowers and Dixon—Masonic Roof, Chicago, 14-19.
Don Octavio—Olympic, Chicago, 14-19.
Dalton Bros.—Olympic, Chicago, 14-19.
Dawson and Farlowe—Pastor's, N. Y., 14-19.
Dolan and McCarthy—Pastor's, N. Y., 14-19.
Delmore, Leo—Pastor's, N. Y., 14-19.
Duncan, Chas. H.—Palace, N. Y., 14-19.
Eldridge, Press—Manhattan Garden, St. Joseph, Mo., 14-20.
Ely, Edgar—Koster's, N. Y., 14-19.
Engstrom Sisters—Proctor's, N. Y., 14-19.
Eldridges, The—Proctor's, N. Y., 14-19.
Evans, Sadie—Masonic Roof, Chicago, 14-19.
Edmonds Trio—Ferris Wheel Park, Chicago, 14-19.
Ferry—St. Nicholas', N. Y., 14-19.
Frencelli and Lewis—Keith's, N. Y., 14-19.
Fotte, William—Haymarket, Chicago, 14-19.
Fox, Will H.—Hopkins', Chicago, 14-19.
Filson and Errol—Olympic, Chicago, 14-19.
Fields and Lewis—Palace, N. Y., 14-19.
Goggin and Davis—Palace, N. Y., May 1—indefinite.
Gautier, Emile—Koster's, N. Y., May 31-19.
Gleasons, the—Ferris Wheel Park, Chicago, 14-19.
Goetz, Joe—Keith's, N. Y., 7-19.
Grinnell and Fostelle—Proctor's, N. Y., 14-19.
Gilbert, William—Olympic, Chicago, 14-19.
Geraldine, A. J.—Olympic, Chicago, 14-19.
Hyde and Leola—Palace, N. Y., 14-19.
Hawkins, Lew—Palace, N. Y., 14-19.
Harney, Ben R.—Pastor's, N. Y., 14-19.
Hull, Caroline—Haymarket, Chicago, 21-26.
Hadley and Hart—Sunnyside Park, Chicago, 14-19.
Hodges and Launchmere—St. Nicholas', N. Y., 14-19.
Hoey, Jas. F.—Koster's, N. Y., 14-19.
Howard and Bland—Keith's, N. Y., 14-19.
Haverly and Biggar—Masonic Roof, Chicago, 14-19.
Hayden, Ola—Masonic Roof, Chicago, 14-19.
Hawthorne, Albert—Sunnyside Park, Chicago, 14-19.
Hall, Oscar—Sunnyside Park, Chicago, 14-19.
Hines and Rennington—Haymarket, Chicago, 14-19.
Harrington, Gertie—Olympic, Chicago, 14-19.
Krisel's Dogs—Keith's, N. Y., 14-19.
Komachi, Mlle.—Olympic, Chicago, 14-19.
Knight, Charles—Haymarket, Chicago, 14-19.
Kara—Olympia, N. Y., 7-19.
La Mari, Harry—Howard, Boston, 14-28.
Leslie, McDowell and Beach—Rich's Theatre, Fall River, 14-19.
Lorraines, The—Proctor's, N. Y., 14-19.
La Moyne Bros.—Sunnyside Park, Chicago, 14-19.
Lillie Laurell—Olympic, Chicago, 14-19.
McIntyre and Heath—Keith's, N. Y., 14-19.
Melville and Conway—Sunnyside Park, Chicago 14-19.
Meers Bros.—St. Nicholas', N. Y., 14-19.
Marshall and Nelson—Koster's, N. Y., 14-19.
McCarthy, Dan.—Proctor's, N. Y., 14-19.
Mimic Four—Keith's, N. Y., 14-19.
Merritt and Gallagher—Keith's, N. Y., 14-19.
Melville, W. A.—Keith's, N. Y., 14-19.
Maddox and King—Ferris Wheel Park, Chicago, 14-19.
Morton and Revelle—Hopkins', Chicago, 14-19.
McBride and Goodrich—Pastor's, N. Y., 14-19.
Melrose and Elmer—Pastor's, N. Y., 14-19.
Nawns, The—Haymarket, Chicago, 14-19.
Okabes Family—Cedar Point, Sandusky, O., 14-19.
O'Bourke and Burnette—Keith's, N. Y., 14-19.
Omene—Pastor's, N. Y., 14-19.
Polk and Kollin—Haymarket, Chicago, 14-19.
Peabody, Wittier—Koster's, N. Y., 14-19.
Papinta—Hopkins', Chicago, 14-19.
Pomeroy-Lassaro Trio—Olympia, Chicago, 14-19.
Philips and Robinson—Pastor's, N. Y., 14-19.
Quigley Bros.—Ferris Wheel Park, Chicago, 14-19.
Redding and Stanton—Keith's, N. Y., 14-19.
Renwood, Minnie—St. Nicholas', N. Y., 14-19.
Ransome, John W.—Koster's, N. Y., 14-19.
Rawlston, Zelma—Koster's, N. Y., 14-19.
Rosalie—Proctor's, N. Y., 14-19.
Royce, Ray L.—Lake Park Casino, Toledo, 13-19.
Rossley and Lee—Olympic, Chicago, 14-19.
Roscoes, The—Olympic, Chicago, 14-19.
Reilly, Pat—Haymarket, Chicago, 14-19.
Routt, Cora—Palace, N. Y., 14-19.
Sweetnam, Willis P.—Keith's, Philadelphia, 14-19.
Smith, Kittie—Haymarket, Chicago, 14-19.
Swant and Bambard—Sunnyside Park, Chicago, 14-19.
Shattuck, Truly—St. Nicholas', N. Y., 14-19.
Schult's Dogs—Koster's, N. Y., 14-19.
Short and Edwards—Proctor's, N. Y., 14-19.
Smith and Fuller—Masonic Roof, Chicago, 14-19.
Smith and Champion—Ferris Wheel Park, Chicago, 14-19.
Sullivan and Weber—Olympic, Chicago, 14-19.
Sullivan and Sullivan—Pastor's, N. Y., 14-19.
Stewart Sisters—Palace, N. Y., 14-19.
Thompson, James—Haymarket, Chicago, 14-19.
Thompson, Lillis and Gertie—Masonic Roof, Chicago, 14-19.
Tuesart, Helene—Palace, N. Y., 14-19.
Walsh Brothers—Haymarket, Chicago, 14-19.
Wrothe and Wakefield—Haymarket, Chicago, 14-19.
West, John—Olympic, Chicago, 14-19.
Wheeler and Magee—Olympic, Chicago, 14-19.
Williams and Walker—Koster's, N. Y., 31-June 19.
Wills and Collins—Keith's, N. Y., 14-19.
Washburn Sisters—Palace, N. Y., 14-19.
Welch and Gardner—Palace, N. Y., 14-19.

MATTERS OF FACT.

Manager J. H. Gray, of the Loomer Opera House, Willimantic, Conn., will greatly improve his theatre during the Summer.

The Auditorium, Marietta, Ohio, is owned by the city, and the method of booking at that house has been peculiar. The city authorities have permitted the booking of attractions by the payment of $10 on account of each, the person booking giving a bond for $500. Under this system there was for a time a monopoly of attractions at the Auditorium. Harry Nye is now booking for this theatre.

Lyster Sandford, in connection with his duties at Daly's Theatre, will shortly have a studio at Carnegie Music Hall, where he will be prepared to teach vocal and instrumental music, and to revise manuscripts of plays for production.

Michael Coyne, late of Schiller's Theatre, Chicago, has made the properties for Stirling and Bowles' musical extravaganza Bo-Peep.

Charles Fletcher, the scenic artist, has received most favorable testimonials from Manager Ford, of Baltimore, and others for whom he has done work.

Trixie Friganza will consider offers for next season. Miss Friganza's ability as a comedienne and a soubrette is well known.

The season of Donnelly and Girard's My Friend from India company having come to a close Meredith Perry, the Gertrude of the company, is at liberty.

Willis M. Goodhue, the manager and agent, having suddenly abandoned plans already made for the coming season, is at liberty to consider offers. Mr. Goodhue managed Elihu R. Spencer last season, and has directed the tour of several prominent opera companies. His permanent address is 435 Dunham Avenue, Cleveland, Ohio.

Manager Alfred T. Wieton has the weeks of August 23 and 30 open at Lothrop's Opera House, Worcester, Mass., for strictly first-class attractions. This house did a big business last season. Twenty eight weeks' have already been booked for the next.

Marion P. Clifton, the versatile actress of old women character roles, is open to offers for next season. Her address is 28 West Ninth Street.

Kenneth Lee has contracted to furnish Kate Claxton and Mrs. Yeamans with short sketches. He has just completed a sketch for Mrs. McKee Rankin.

An opera house in a manufacturing town of 10,000 inhabitants, which has done a profitable business, is offered for sale by "G.," care of this office.

The Academy of Music, Chicago, will open next season as a union house, newly furnished, with high prices and a cut in advertising privileges worthy the attention of combination managers. Manager E. P. Simpson personally assures companies that the bill board and lithograph nuisance will be done away with at his house, and that union stage hands and a union orchestra will assist in popularizing his theatre. He will advertise in all the newspapers and pay all the bills, doing away with all extra advertising, perambulators and questionable extras. Mr. Simpson's policy is a move in the right direction, and, if successful, he will surely find many to follow in his footsteps.

George H. Trader may be addressed permanently in care of W. P. Davis, 704 Broadway. Mr. Trader played Zen Zen with the Australian Trilby company, receiving unstinted praise.

The Auditorium at Tampa, Fla., which was built by the Plant System last year, is one of the handsomest places of amusement in the South. It has been favored with a paying patronage since its opening. E. W. Wrenn, the passenger traffic manager of the Plant System Railways and Steamship Lines, with offices at 12 West Twenty third Street, is now booking the house.

William Richards, playing juvenile and light comedy roles with Ethel Tucker, will be at liberty after July 17.

James Shegreen, formerly press agent at the Schiller Theatre, Chicago, and last season agent for Clay Clement, has joined the business staff of Wagenhals and Kemper.

F. W. Chamberlin, of the Iowa Illinois Circuit of Theatres, is in the city for the Summer, booking the above circuit, which includes houses in Peoria and Quincy, Ill., Terre Haute, Ind., Hannibal, Mo., Davenport, Burlington, Ottumwa, Council Bluffs, Marshalltown, Oskaloosa, and Fort Madison, Iowa. Mr. Chamberlin has his office at 1440 Broadway.

Ben Kahn, last season with The Foundling and Claude Fitzgerald as advertising agent, invites offers for next season with responsible companies only. He is a newspaper man and familiar with the country.

The Midnight Flood, a melodrama seen in many of the large cities, where its reception was cordial, is offered for sale by the owner, Louis Eagan, 5624 Wentworth Avenue, Chicago.

Charles Stedman, for two seasons with The Fatal Card, playing George Forrester and Marrable with success, is now at liberty.

James M. Brophy, who played a successful starring engagement at the Grand, San Francisco, last Summer, received an offer to return to that theatre for this Summer, which he has declined. He will spend the Summer at New Rochelle, going to Atlantic City for a short sojourn. He has not signed for next season.

Contracts have been signed for the erection of Terre Haute's new theatre, which will cost in the vicinity of $100,000, and have a seating capacity of 1,700 and be provided with a large stage. The house will be ready for opening about November 1, and will be known as the Grand. T. W. Barhydt, Jr., has secured the lease, adding another link to the chain of theatres controlled by Chamberlin, Barhydt and Co., the well-known Western circuit managers.

W. F. Gilchrest, the well-known critic, has a short comedy suitable for the vaudeville stage for sale. He may be addressed at the New York Press Club.

Harry M. Blake, who played Edmund Vaugh in Dangers of a Great City last season, invites offers.

A young woman with capital is wanted by Manager R., 286 Wabash Avenue, Chicago.

One of the Southern theatres that did a successful business last season was the Academy of Music, Raleigh, N. C. Pence and Crawford, the managers, want a high-class attraction during the North Carolina State Fair, week of October 18.

Marie De Lamor will fill an engagement at Koster and Bial's commencing June 28. She is a singer and transformation dancer, and seeks engagement for next season. She may be addressed care this office.

The Litchfields, Neil and Stella, are with The Fontanas, hypnotists, touring the Summer resorts in Minnesota and Wisconsin. They have not closed for next season.

People up in repertoire are wanted for the Katherine Rober company. Full particulars are required by Manager C. A. Wilson in the first letter.

A week of good business is awaiting all companies that play Fargo, Grand Forks, Winnipeg, and other Red River Valley towns. Attractions playing St. Paul and Minneapolis whether going to the Coast or not can play this circuit with but short railroad jumps. H. E. Reed, of 245 West Thirty-eighth Street, is New York representative of the circuit.

Frederic Melville, who is at Freeport, Long Island, has had three good offers for next season, but has not yet settled definitely.

The Opera House, at Amsterdam, N. Y., which was built last season, will be sold under foreclosure proceedings July 1. Particulars may be secured of George M. Clumpha, of Amsterdam.

Helen Foster Vane is disengaged. She was with La Lole Fuller the past season.

William Warren, business manager of the Ninth Street Opera House, Kansas City, Mo., is in town booking his house, with headquarters at McConnell's Exchange.

J. Stanley Field wishes engagement as press or advance agent. Being a practical or experienced newspaper man, he would be an acquisition to a first-class organization. His address is care of Boston *Traveller*.

VAUDEVILLE.

BOBBY GAYLOR

Summering over the John D. Hopkins Circuit

PITTSBURGH, last week; June 14, CINCINNATI; June 21, ST. LOUIS; June 28, CHICAGO (Masonic Roof); July 4, MILWAUKEE; and July 11, CHICAGO, (Hopkins' south side).

Permanent Address, Kilkenny Flats, 3018 Princeton Ave., Chicago, Ill.

VAUDEVILLE.

NED BRONSON RITA

IN

"A FALL FROM GRACE"

(Copyrighted).

Open at PROCTOR'S June 21

MANAGERS WRITE QUICK for open time in July and August.

BABU S. ABDULIE

The Great Hindoo Conjurer.

NEW YORK HIT. OPEN DATES.

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THE DONAZETTAS

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THE DRAMA IN AUSTRALIA.

The Prisoner of Zenda and The Sign of the Cross—Vaudeville—Notes.

(Special Correspondence of The Mirror.)

SYDNEY, N. S. W., May 10.

Williamson and Musgrove's Anglo-Australian company, which commenced its Sydney season at Her Majesty's Theatre on April 17 with The Prisoner of Zenda, gave on Saturday night the first change of bill with the first Australian production of Wilson Barrett's Sign of the Cross, which, judging from its first night reception, should prove equally successful on this continent as it has already in other parts of the globe. Before dealing with this play, a few remarks on The Prisoner of Zenda may be pertinent though of necessity brief, as you have already had advice of the Melbourne production by the same company. The general opinion in this city has been favorable, though it must be admitted that the dramatist has undertaken an Herculean task in attempting to make a play as popular as the novel. In the dual part of Rassendyl and the Red Elphberg, Julius Knight proved himself a finished and experienced actor, always managing to keep within those bounds of probability which in such a part as that of the bogus king would be so easy to overstep. As Princess Flavia, Ada Ferrar not only looked a princess but acted the part with a surprisingly pleasant naturalness. Though others in the cast deserve more than a passing word, space will not permit me to do more than say that in their respective roles the following satisfied the most exacting: Elliott Page as Madame de Mauban, F. Hawtrey as Colonel Sapt (a truly admirable sketch, with a Bismarckian flavor), Gaston Mervale as Black Michael, and H. J. Carvill as Captain Rentzau. The mounting and dressing of the play were excellent, and business during its run has been excellent.

Returning to The Sign of the Cross, already my impression is that, apart from the originality of the idea, and the fact that the hall mark of nearly every civilized city in the world has been stamped on Barrett's play, any success which it may achieve in these colonies will be chiefly due to the experienced and liberal management of Williamson and Musgrove, who, before the curtain went up on the play on Saturday night, had expended somewhere about £2,000 on the production. As Marcus and Mercia, Julius Knight and Ada Ferrar repeated their former successes in The Prisoner of Zenda. And Miss Ferrar took every advantage of the larger scope afforded her in the part of the young Christian girl. Several artists appeared in this production who were new to Sydney—namely, Marie Neilson as Stephanus, Florence Terris as Ancaria, and Caleb Porter as Nero, who as the heartless and cruel Emperor gave us a very clever impersonation. As Glabrio, the drunken old clown, F. Hawtrey showed to distinct advantage as an actor, inasmuch as a less experienced man would have made a fool of the part, instead of playing the part of a fool; the inclination to overact such a part being very strong. Gaston Mervale was well suited as Nero's flattering courtier. Elliott Page, the handsome American actress, as Berenis, was superbly dressed, and gave a very clever reading of this part. The scenic appurtenances, on which the play depends to a great extent, and the dressing and orchestration effects were excellent, and proved that rehearsals for the production must have been numerous and arduous.

Frank Thornton is now concluding his present Sydney season at the Criterion with a revival of The Private Secretary. His recent revival of Charley's Aunt was a tremendous success, and the box-office returns quite came up to those during the play's first season here. The company will go up to Brisbane at the end of the present week, the Criterion being next occupied by Robert Brough's Comedy company in a revival of Grundy's Sowing the Wind.

Melville Stoltz and his clever and compact American Variety company have scored an instantaneous success at the Royal, where business is very brisk. John J. Burke, the comedian of the company, is a great favorite, and his turn is always welcomed. Howard and St. Clair, in Walter Wellington's Visit, are a bright couple. But quite the best of the bunch is Virginia Aragon, who combines a pretty face and figure with a clever and daring exhibition of skill on the wire, which is a combination somewhat rare. Marlo and Marlo repeat the tricks recently performed by Wilton and Slack at the Palace of Varieties. The Flying Jordans, who are extensively billed, come up to expectations. Judging by present appearance Mr. Stoltz should take a good deal of Australian cash away with him when he returns to America.

Harry Paulton and Alma Stanley are now on their way out here. Ernest Shand, a comedian of merit, recently appearing at the Birmingham Prince of Wales' Theatre, accompanies the stars.

Scot Inglis and wife (Yda Hamilton), at present touring the Victorian provinces with The Silver King and Harbor Lights, are likely to very shortly leave here for America, first visiting Mrs. Inglis' relatives in the Southern States. A big and well-deserved benefit will be tendered Scot Inglis before he leaves his native land.

Williamson and Musgrove have purchased the rights of Too Much Johnson for Australia.

Frank Lawton, who was to have returned to America by to-day's steamer, has been re-engaged by W. and M., and therefore will remain here.

Durward Lely and his wife will shortly visit us with a concert company. Mr. Lely has created several of the tenor parts in the Gilbert-Sullivan operas.

Henry Bracy is doing well with his comic opera company in the Victorian capital.

I hear that Loie Fuller is to visit our shores with several American vaudeville artists.

Carl Hertz has been doing immense business through New Zealand.

George Rignold has been pursued by ill-luck in Maoriland, the weather and floods crueling business in some towns.

Maggie Moore has returned from the United States, and will play a season at the Royal after the present season of the Stoltz company.

The Brown-Potter company is in Adelaide.

Bland Holt contemplates taking his company to West Australia, now a recognized theatrical field.

Alfred Dampier is at present at Perth, W. A., with Robbery Under Arms.

E. NEWTON DALY.

MELBOURNE, May 7.

Mrs. Potter and Mr. Bellew will go to Adelaide after their Melbourne season.

Bland Holt's season at the Theatre Royal comes to an end in July.

Harry Paulton will probably produce his musical comedy Dorcas during his visit to Australia.

John Burke, a comedian who has come to Australia with The Flying Jordans, is making a hit.

Frank Thornton will commence his next season at the Bijou on July 17, when he will produce The Bookmaker.

The Prodigal Father and The Pauper are among the plays which Maggie Moore has brought to Australia.

The second production by the Bracy opera company at the Bijou Theatre of Nemesis attracted a crowded house. Materna Darly, Miss Spencer, Mrs. Bracy, Mr. Bracy, J. Forde and Knight Aston kept the audience in good humor.

Pat Melton is the newest member of the Tivoli Minstrels at the Opera House. He is a very clever comedian, and on his first appearance met with a warm reception.

Bland Holt's company at the Theatre Royal is still playing In Sight of St. Paul's, and is likely to play it for some time to come, the house being crowded nightly.

Alice Lesmar is to play a part in The Gay Parisienne on its production here.

James Bain, the young comedian recently playing at the Opera House, is touring Queensland with a company of his own.

The Bracy Opera company will probably tour New Zealand after their Melbourne season.

A Night Out will be produced at the Princess Theatre after the Lelamme season.

Mrs. Potter and Mr. Bellew will play a short season at Geelong and Ballarat after their Adelaide engagement.

The Brough opened their Brisbane season with A Woman's Reason, which was followed by Nancy and Co.

Harry Rickard's Tivoli company, which opened at the Cremorne Theatre, Perth, in April, is a strong one. It includes Charles Godfrey, My Fancy, Amy Dewhurst, Leslie Brothers, and Alfred Lawton.

Edwin Geach, the well-known and popular manager, intends shortly to retire and settle in West Australia.

Charles Warner has the Australian rights of Under the Red Robe.

The Brough company will visit India about November.

Priscilla Verne, the well-known singer, has married a bank manager in West Australia.

The Holloway company has been well received in Queensland. Eugenie Duggan is leading lady.

The Sultan of Mocha will be produced at the Bijou Theatre shortly.

Celia Marvis, the new prima donna at the Bijou, is a native of Sydney. Ralfe, the new tenor, is from New Zealand.

Harry Leader, a Sydney writer, is engaged on a play for Scot Inglis.

G. H. Chirgwin, the white-eyed kaffir, is still one of the leading attractions at the Opera House.

JAMES M. ROBSON.

CUES.

Thomas Kelly will manage the next tour of Charles Le Strange, the aeronaut.

The Sinclair Stock company, under the direction of Charles Sinclair and E. R. Donnan, opened a Summer engagement of six weeks at Asbury Park on June 7. The company includes H. Victor Morley, George C. Denton, Ralph P. Lewis, George Rareshide, Henry Brinsley, Thomas Mackey, Laura Hulbert, Lillian Bayer, Sadie Ward, and Irene Monroe.

A new romantic war-drama, Cousins at War, by Roscoe L. Whitman, was produced at Amsterdam, N. Y., on May 28, 29, for a trial and is said to have scored an artistic success. It will be presented at Cooperstown, N. Y., where Robert Leighton will open a Summer preliminary season of six weeks July 19, playing a repertoire, two plays a week.

Oliver Byron is engaging one of the strongest companies he ever had for a new play just received from England and for his contemplated revival of Across the Continent.

John Hemmerlein has secured The Hand of Fate for special territory next season.

The Askin Summer Opera company stranded on May 28 at Des Moines. Business had been bad for a long time, and the company, thrown upon its own resources after leaving Kansas City, tried the commonwealth plan at Des Moines, where a performance netted each member $4. An exciting scene occurred afterward at the Aborn House, where Rhoda Rivers had hysterics, but the players were able to leave for their homes on May 29.

It is announced that the run of The Circus Girl at Daly's will end on June 26. It will be resumed in August, and will probably be followed by The Geisha.

Among those who have been engaged for Franklin Fyle's new play, Flower Moyne, are Maud Winter and Maud Granger. Philadelphia will be the scene of the first production of the play in the Fall. The present booking is for four weeks in Philadelphia, one week in Baltimore, one in Washington, and three months at Wallack's Theatre, this city.

Florence Girard and Charles J. Harris have joined Ralph Cumming's Stock company in Rochester. The company is reported to be doing very good business. It will remain in Rochester five weeks longer and will then open in Montreal.

Katherine Rober will close her present season June 19.

Smyth and Rice have engaged Dan Mason for The Man from Mexico company.

OBITUARY.

Ada D., wife of C. M. Richardson, of The Old Homestead, died at Portland, Maine, on May 30.

Henry Binckley died at Reading, Pa., on June 1, aged seventy-two years. He had been associated with Manager John Mishler for twenty-five years as treasurer of all his enterprises. He had never been sick for fifty years until last March, when he suffered several apoplectic attacks, which resulted in his death. He managed the Scranton Academy of Music for one season, 1891-2, and was the inventor of a metallic coupon ticket rack used in many theatres.

James R. Kleebner, manager of the Broadway Opera House, Nanticoke, Pa., died at that city on June 3. The remains were buried at New Berlin, Pa., on June 6.

Joseph Plone, an opera chorister of long experience, died at his home in this city on June 7, aged sixty-seven years. He had sung in the Metropolitan, Mapleson, Hinrichs, and other companies, supporting nearly every opera star of the last quarter century. He left a widow and two sons.

Seymour G. Hess, one of the most popular and most successful of the younger American comedians, died on June 12 at his father's home in this city, of pleuro-pneumonia, aged twenty-six years. He was the son of Jacob Hess, New York's Electrical Subway Commissioner, and went upon the stage in 1890, playing in You and I, The Merchant, Mr. Wilkinson's Widows, June, The Passing Show, Excelsior, Jr., An American Beauty, and other prominent productions. While playing at Brooklyn not long ago in The Star Spangled Dollar, he contracted the illness which ended in death. He leaves a widow, professionally known as Florence Carlyle, whom he married five years ago and who had played with him in nearly every engagement since.

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THE HAGAN OPERA HOUSE.
Announcement is made that the Hagan Opera House, at St. Louis, Mo., will be conducted next season as a combination theatre, regular prices being from 15 to 75 cents, but those prices will be raised for attractions of sufficient strength. Applications for open time should be addressed to John H. Havlin, Grand Opera House, Cincinnati, Ohio.

MATTERS OF FACT.
Rosa Cooke has not closed for next season and is open for character or comedy work.
Eugene Sanger and his act have caught on, he being the recipient of many flattering press comments.
M. C. Anderson, who has secured the lease of the Walnut Street Theatre, Cincinnati, is in town in the interests of his theatre. He will only play attractions of the highest order.
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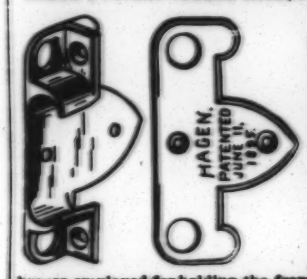

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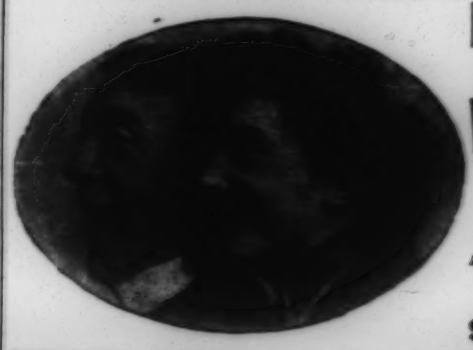

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